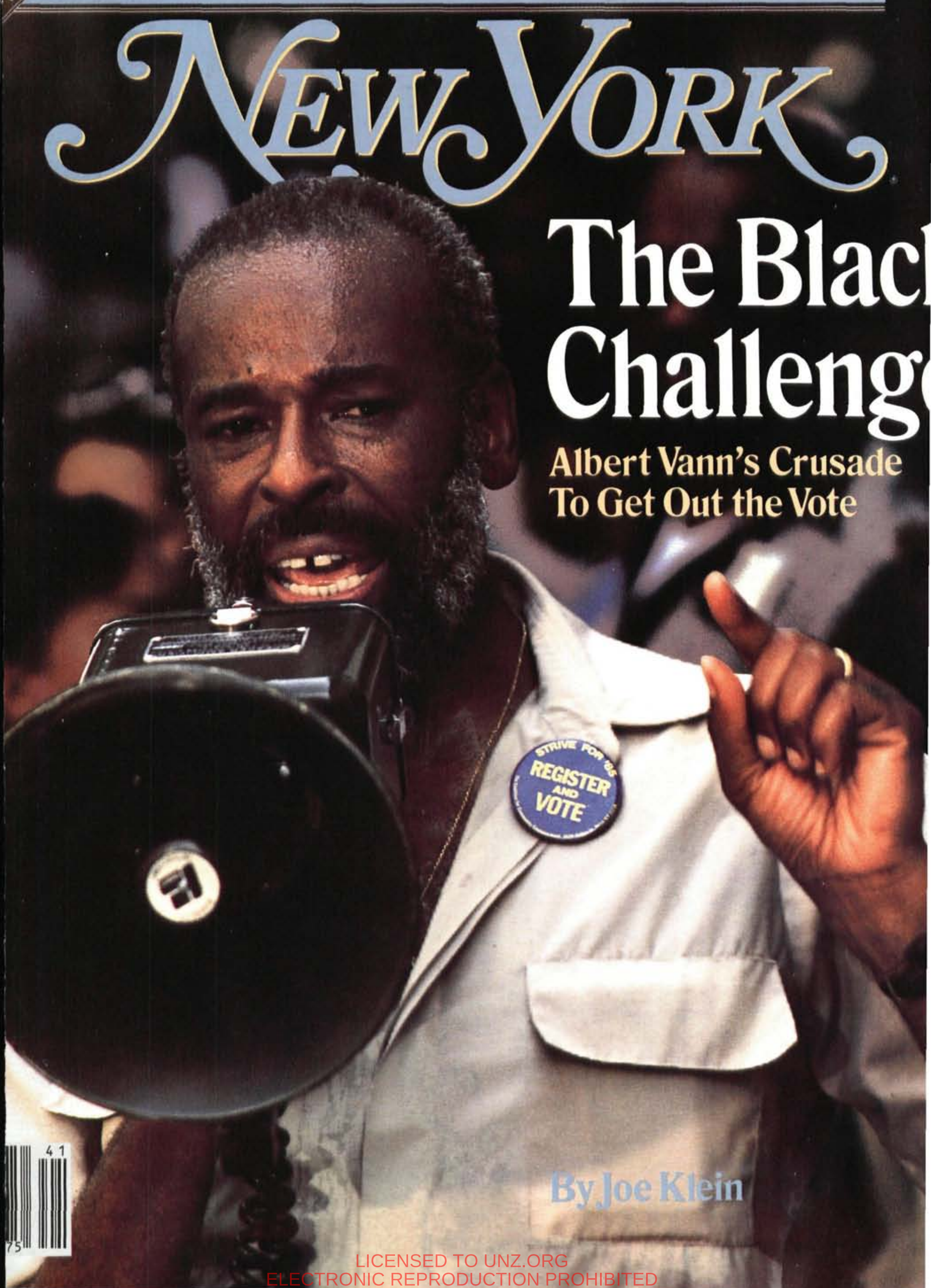
THEATER · RESTAURA

Public Jackie, Private Jackie, by Marie Brenner

The Housing Squeeze—It's Worse Than You Think

NEW YORK


STRIVE FOR '85
REGISTER
AND
VOTE

# The Blac Challeng

## Albert Vann's Crusade To Get Out the Vote

By Joe Klein

41

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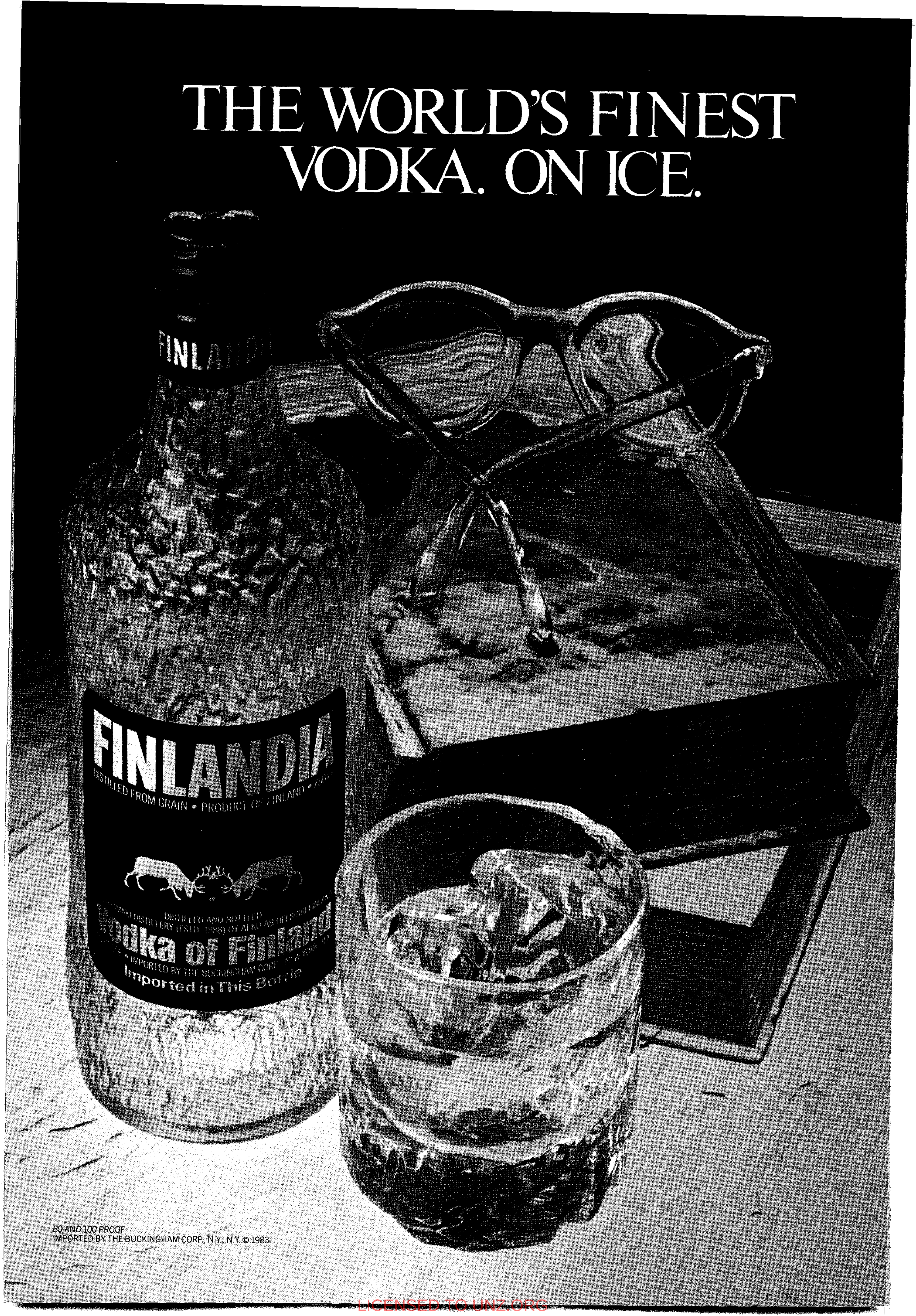
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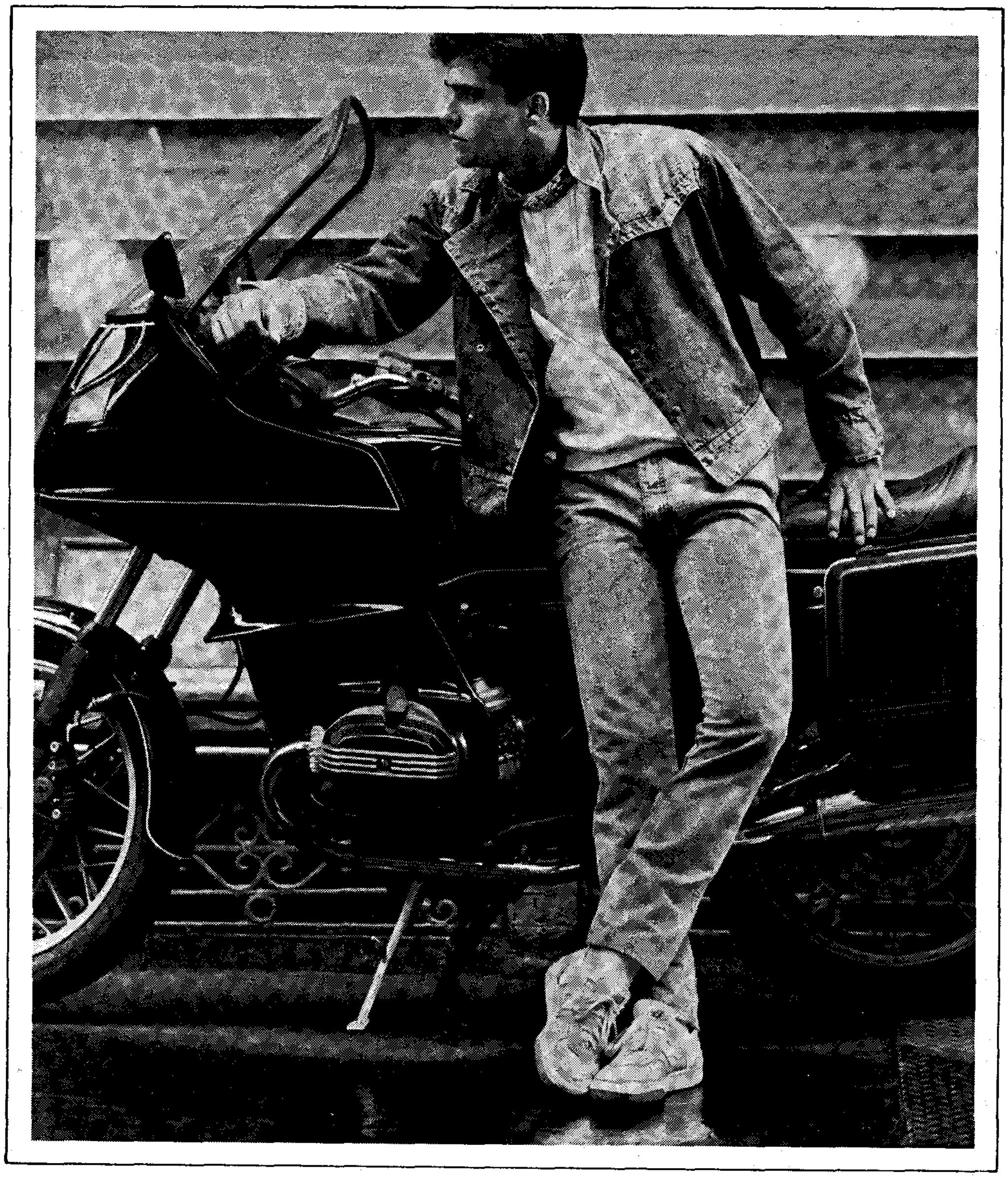

*A Grey Day for Denim. Why Is That Good? Just Guess!*
*Summer fades out. And autumn eases in with another landmark collection of untraditional denims from Guess Jeans with fit and style—but what makes these so radically different—what grabs you right off—is the color. Grey! Cool, earthy, fabulous grey. A whole new way to look at denim this season. So, sort out your options and come on in. After all, some wear the blue...and some wear the grey. These, in the softest stone-washed cotton denim. Jacket for S,M,L; $125. Five pocket jean, for sizes 29,30,32,33,34,36; $70.*
*In Options Plus, the Men's Store*

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### The Power Next Time?

*By Joe Klein*

There are those who say that Assemblyman Albert Vann is the most important black politician in New York City. There are others who say that he is a disruptive force ntent on exploiting the city's tense racial situation. And some say that he is simply an old-fashioned political boss. While his running feud with the mayor concerns many black politicians in Brooklyn, Koch seems to enjoy confronting Vann. He may especially enjoy the 1985 campaign. "You know," says Vann, "a lot of people are interested in having me throw my hat in the ring for mayor. A lot of people."

46

### A Double Life

*y Erica Abeel*

At 5:30 A.M., Joe Wilder is working on a ainting in his bedroom "studio." Four ours later, he is in the operating room at Mount Sinai. He hasn't been in an accident; e is a professor of surgery, and one of an nlikely group of people who hold down emanding jobs in business or the proessions and are also highly regarded in the rts. Erica Abeel talks with some of these ual achievers to find out how they do it, nd why. Says venture capitalist–sculptor Valter Channing, "There's no chance for nmortality as a businessman."

3

### he Housing Squeeze— 's Worse Than You Think

*y Carter Wiseman*

outh of 96th Street in Manhattan, the partment-vacancy rate has dropped below percent. And of the 75 percent of New orkers who have found an apartment to ent, one in three spends over 40 percent of is income on it. Meanwhile, co-op prices ontinue to soar. The housing crisis has ntensified to the point where it poses a hreat to New York's future excellence. The uburbs are beginning to offer job opportuities that compete with the city for the same bor force—and housing opportunities ith which the city can't begin to compete. arter Wiseman reports on a problem that on't go away but may, as one expert edicts, "just get worse and worse."

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*y Jack Egan*

he Fidelity Group's incredible variety of nds are making its investors very happy.

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When a woman "listens with her heart," does she hear Oscar de la Renta urging her to buy his new fragrance?

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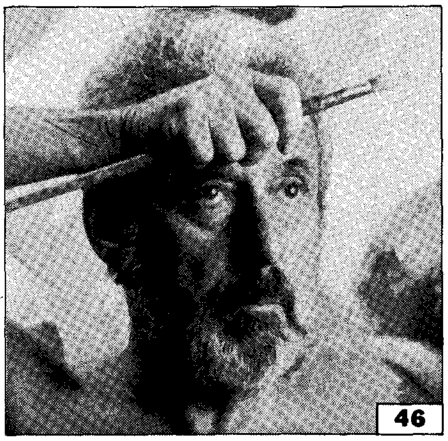
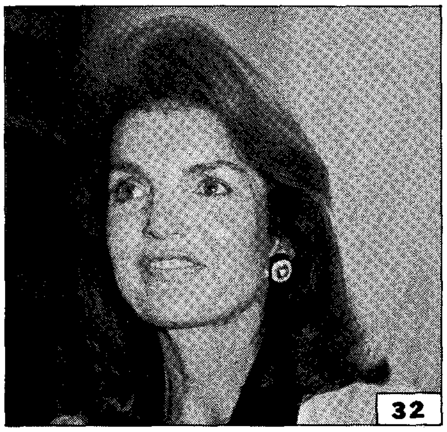
*By Michael Kramer*

The governor has some advice for Mondale on how to win the Democratic nomination.





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*By Marie Brenner*

Though she keeps a lower profile these days, Mrs. Onassis recently played hostess at a combination book party and family affair.

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### The Sporting Life: Giants in the Earth

*By Vic Ziegel*

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A ponderous history of Vietnam does little justice to that long and sorry war.

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### Art: Terminal Art

*By Kay Larson*

A sense of apocalypse pervades the vast show at an old army warehouse in Brooklyn.

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**Cover:** Photograph by Joe McNally/Camera 5.

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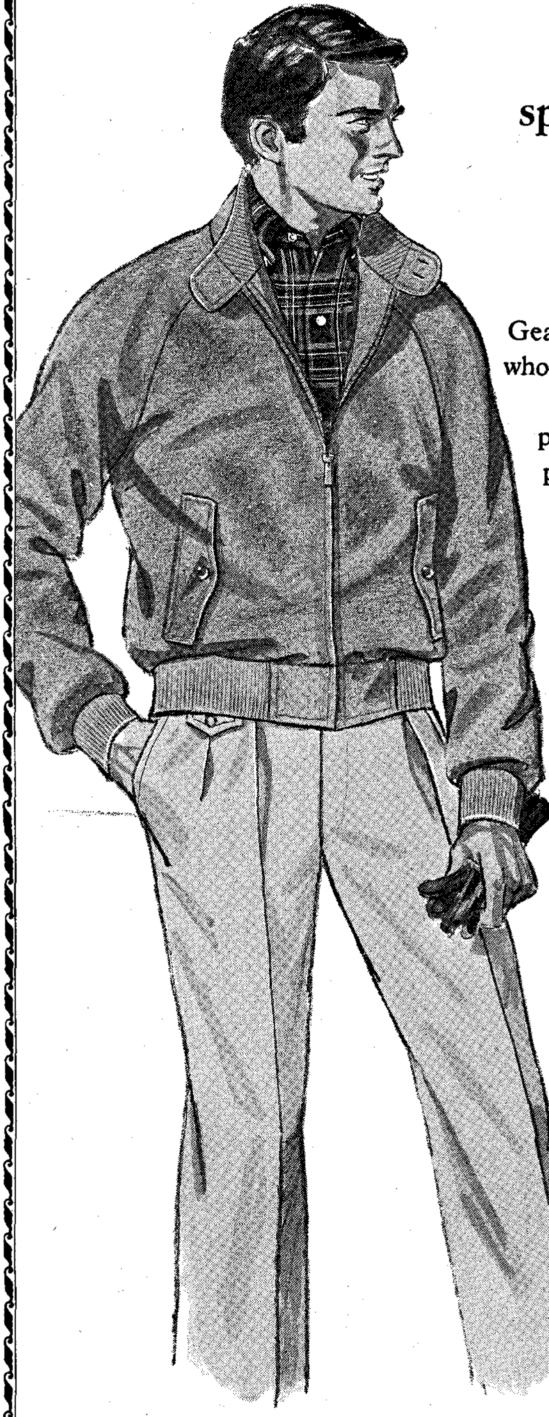

Rugged Fall sportwear with a Brooksgate approach

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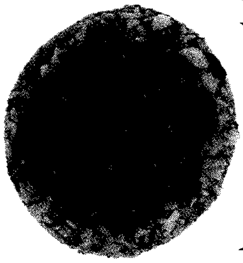
# CUISINE® COMES OUT F THE K TCHEN!

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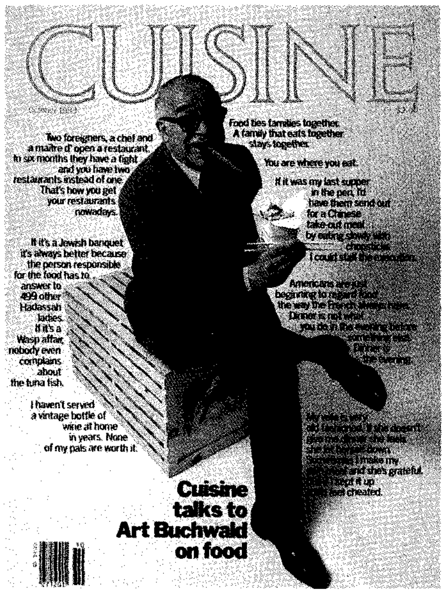

CUISINE

Two foreigners, a chef and a maître d' open a restaurant. In six months they have a fight and you have two restaurants instead of one. That's how you get your restaurants nowadays.

If it's a Jewish banquet it's always better because the person responsible for the food has to answer to 499 other Hadassah ladies. If it's a Wasp affair, nobody even complains about the tuna fish.

I haven't served a vintage bottle of wine at home in years. None of my pals are worth it.

Food ties families together. A family that eats together stays together.

You are where you eat.

If it was my last supper in the pen, I'd have them send out for a Chinese take-out meal. By eating slowly with chopsticks I could stall the execution.

Americans are just beginning to regard food the way the French always have. Dinner is not what you do in the evening before something else. Dinner is the evening.

My wife is very old-fashioned. If she doesn't give me dinner she feels she let [illegible] down. Sometimes I make my [illegible] and she's grateful. [illegible] kept it up [illegible] feel cheated.

**Cuisine talks to Art Buchwald on food**

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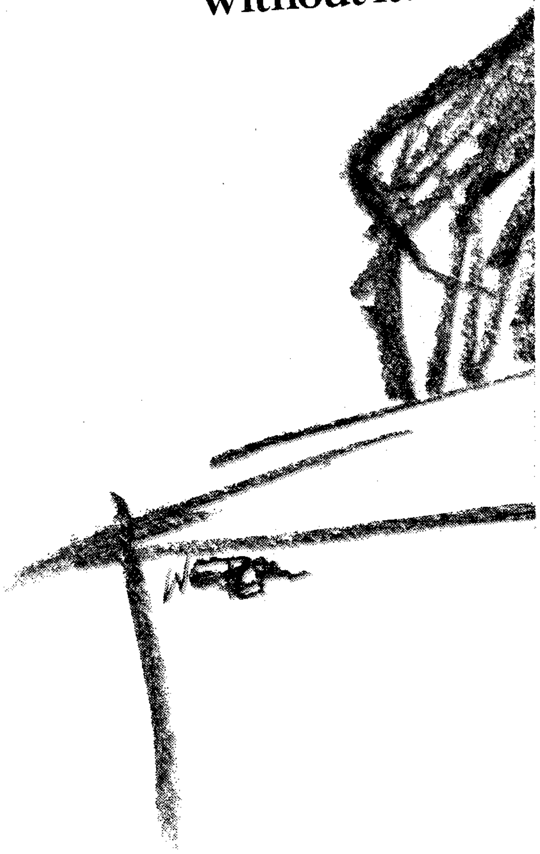

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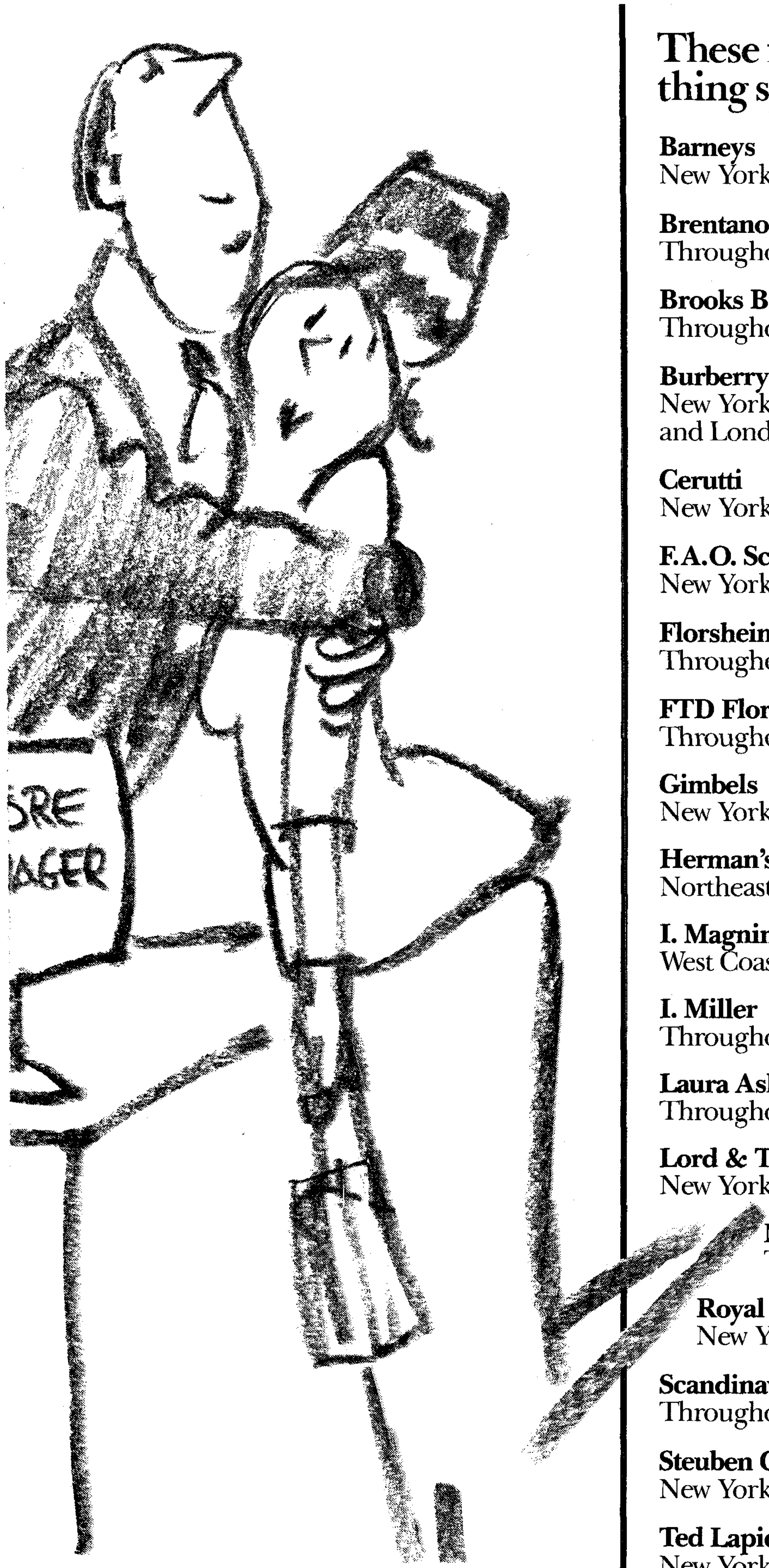

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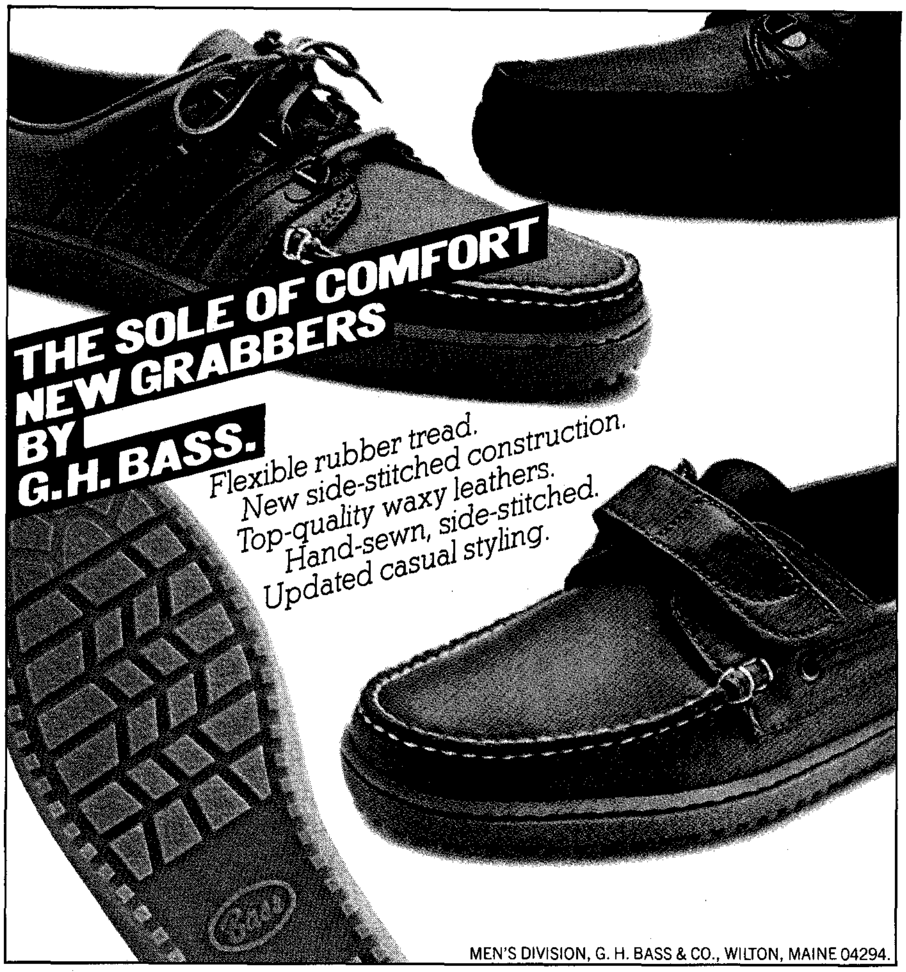

MEN'S DIVISION, G. H. BASS & CO., WILTON, MAINE 04294.

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OCTOBER

TUES 4
Furniture, Paintings, Photographs, Decorations & Orientalia

WED 5
American Paintings, Drawings, Watercolors & Sculpture

THURS 6
Continental, English & American Silver

WED 12
American Furniture, Paintings & Decorations

THURS 13
Antique & Fine Jewelry

TUES 18
19th Century Furniture, Porcelain, Rugs & Works of Art

WED 19
19th Century European Paintings, Drawings, Watercolors & Sculpture
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# LETTERS

## Taste Test

BRAVOS TO “NEIGHBORHOOD STYLE” [
Anna Wintour with Nancy McKeon a
Jacques Dehornois, September 26]! It
a marvelous spectrum of how people
various socioeconomic levels decora
in style. So anti-*Architectural Digest* a
*House and Garden* it is refreshing. A
the blurbs on food, shops, etc. gave us
extra bonus. Thanks to *New York*, it is
capsule tour of our town's special inc
vidual style.

*Irv Schnid*
Manhatt

YOUR ARTICLE ON NEIGHBORHOO
stated that “the 10009 Zip Code is
badge of courage.” Perhaps this is tr
of the area south of East 14th Street, b
you overlooked Stuyvesant Town. As
five-year resident of this developme
which you have cited in previous issu
as one of New York's safest neighbo
hoods, I take offense at your implicati
that my neighborhood is nothing mo
than a battle zone.

*P. Braverm*
Manhatt

YOU LEFT OUT ONE NEIGHBORHOOD.
also happens to be the neighborhood
which your offices are located. Ev
heard of Murray Hill?

*Anthony Finstr*
Manhatt

## The Primal Cream

AS A CONNOISSEUR AND AVID EATER
ice cream, I feel it is my duty to point o
that Gael Greene neglected to menti
the best place for a “mix-in” in Ne
York [“The Ice-Cream Renaissanc
September 12], which is Minter's I
Cream Kitchen (on Hudson Street
Perry). Maybe I should keep my mou
shut—with your help the lemmings w
continue to go to Steve's—and I'll ha
Minter's for myself.

*Ron Far*
Manhatt

*Gael Greene replies:* Minter's ta
hand-mashed ice-cream mix-ins seem
to me amply lionized in “Best Be
(October 18, 1982). So there is
diabolic ice-cream conspiracy, as t
two naïfs behind the counter insist
last week (not recognizing the alleg
master conspirator as I tasted). For t
record: A generous measure of crush
Reese's Peanut Butter Cups in Basset

*Letters for this department should be a
dressed to Letters to the Editor,* New Yo
*Magazine, 755 Second Avenue, New Yo
N.Y. 10017.*

kate by Kathryn Conover
Lord & Taylor

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differently to every skin,
so everybody who uses
it will radiate her own
special healthy glow.
Easy as pie to apply.

Now in
liquid form, too.

The glow of the sun anyplace, anywhere, anytime.
But not from anybody. Only from

Revlon

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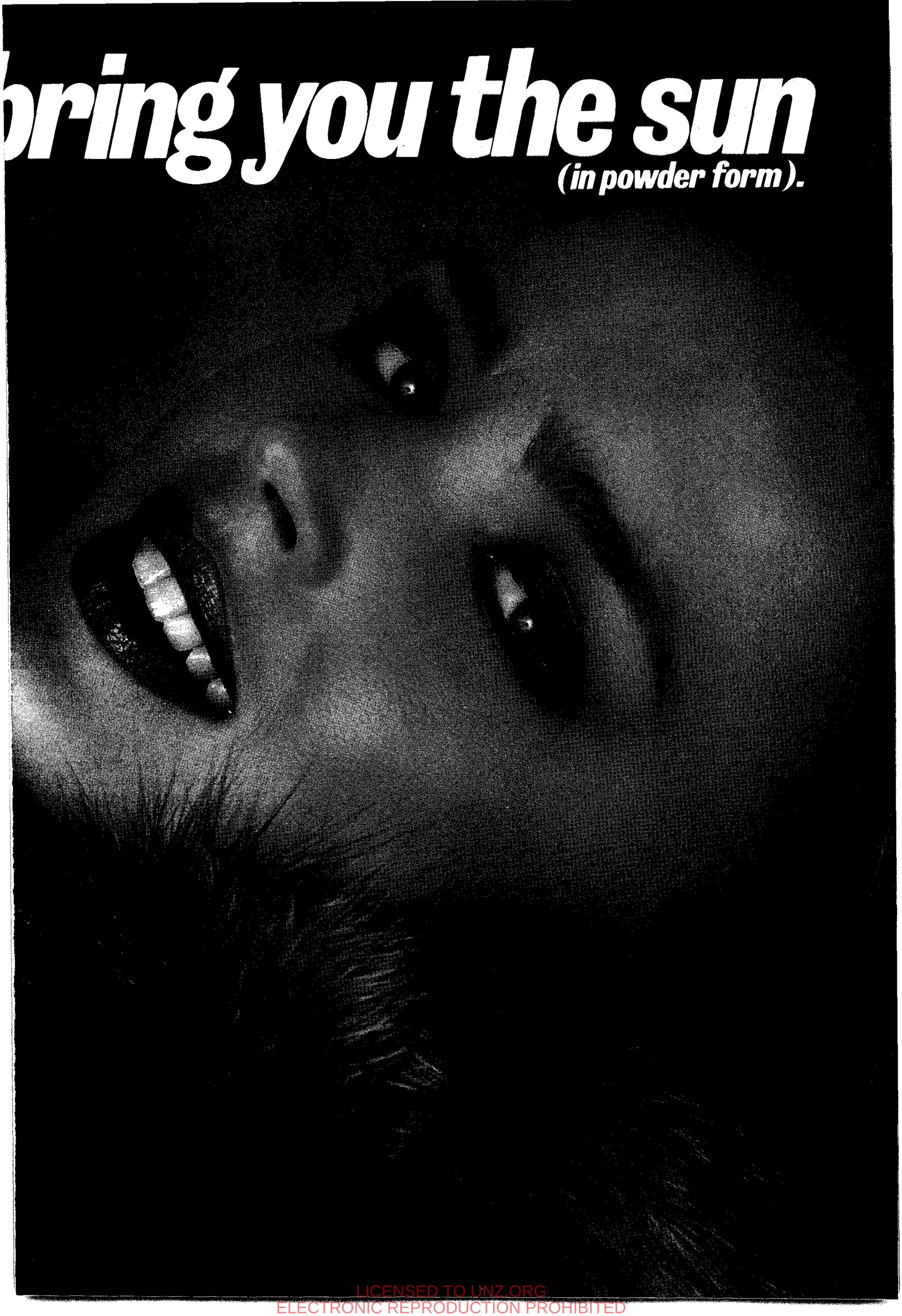
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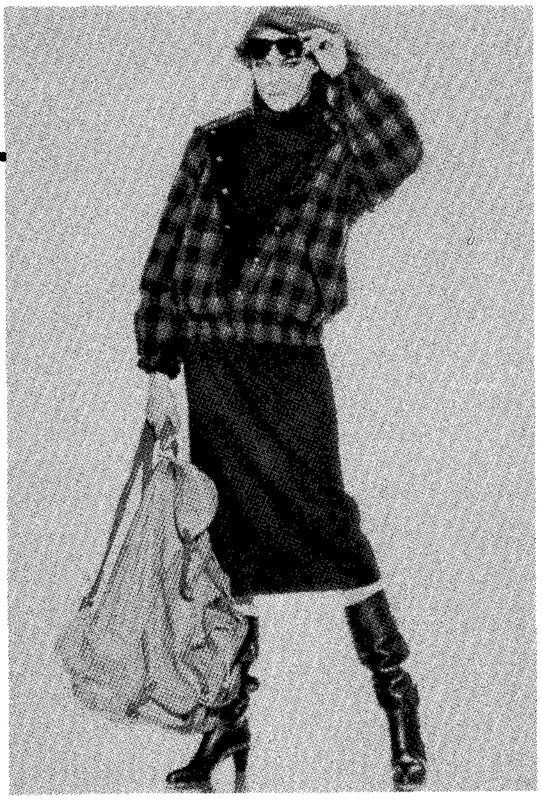
*Oct. 3, 1983.* There's really no stopping you. With your first big job, your first major client, your first company car, you saw your drive had nothing to do with a license. Welcome Liz & Nicole. Clothing and accessories for women getting there—and enjoying the ride. Service that sets a new standard, whether your style is exploring undisturbed or asking for the world. Liz & Nicole. A mixture of very, very good things all working together marvelously. Like you.



*Escape wear. Buffalo plaid lumberjacket, 225.00, hip sweater, 90.00, and stalky skirt, 100.00.*

LIZ & NICOLE
875 Third Ave. (at 52nd St.)
Clothing for the woman in charge.

butterscotch vanilla was lush, better b far than smashed Heath Bars an Toblerone in coffee ice cream.

### Snobnobbing

WOULD YOU PLEASE ARRANGE FOR ME T meet Joan Kron? It is obvious from h article "The Status Merchants" [Septen ber 5] that I have finally found a snc who is my equal.

*Roger Parry Thom*
Las Vegas, Ne

### Charity Case

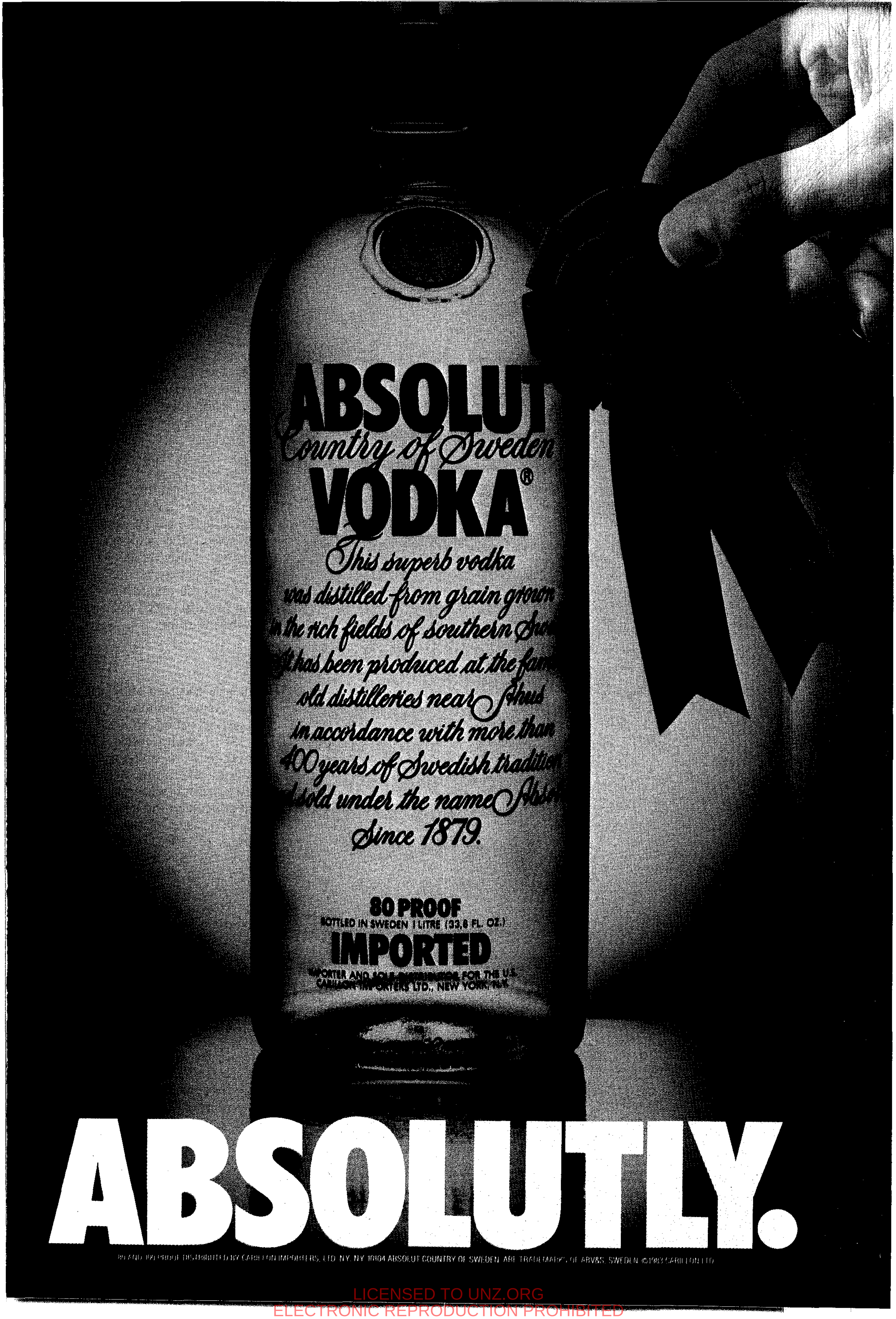
THE SOCIETY FOR AUTISTIC CHILDRE and Belber Associates were prominent mentioned in the article "Bitterswe Charity" [by Edward Tivnan, August 1 The society agrees with many of tl article's criticisms of professional fun raisers, since we had already draw many of the same conclusions ourselve But the article contained some factu errors and significant omissions: 1. stated that the society never checked tl fund-raiser's past record. Untrue. W checked thoroughly and received e cellent reports on Belber from bo charity organizations and the police. It failed to mention that it was the soc ety, not the state authorities, that fir took action against the fund-raiser. was the society that reported the alleg abuses to them. 3. Payments to Belb for fund-raising were contractually set 45 percent, not 75 percent.

*Fred Swar*
President, New York State Socie
for Autistic Childr
Albany, N.

*Editor's note:* 1. The article stated th the NYSSAC *board of directors* nev checked Belber's past record. In fact, former society official claims that the are two of its board members who st contend that they never knew that tl society had ever hired a profession fund-raiser. 2. Dan Kurtz, who heads tl state Law Department's Charities, Tru and Estates Bureau, says, "When t society got wind of our investigatic they started going after Belber ... aft we had started depositions ... to ta some of the heat off themselves." 3. T report prepared by Kurtz on the ca states, "Belber received monthly 45 pe cent of the gross monies solicited f professional fund-raising and an add tional 25 to 30 percent based on a slidi hourly fee.... Between February a October 1982 Belber collected $189,1 for the Society and kept $141,344, or 74 percent."

### Men's Rag Mags

HAVING RECENTLY LEFT *Gentleme Quarterly* after fourteen years as its e tor-in-chief, I found that Bernice Ka ner's "Peacock Alley" ["On Madis Avenue," September 26] presented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in accordance with more than
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sold under the name Abso
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somewhat scrambled account of th magazine's origins.

The *Gentlemen's Quarterly* name wa coined in 1926, not for a "trad book for men's stores," but as male-apparel catalogue-cum-magazin sold to retailers in bulk for distributio to their customers. Neither was "loaded with swatches of material" nc did it contain "works by such authors a F. Scott Fitzgerald and Ernest Heming way," but instead surrounded merchar dise illustrations and descriptions wit articles on polo matches and hur meets, as well as features on conterr porary sports figures. In 1931, that orig nal *Gentlemen's Quarterly* was sup planted by a full-fledged trade magazin for the men's-wear industry, *Appar Arts.* Two years later, *Esquire* was spu off from *Apparel Arts.* The latter, hov ever, continued until 1957, when it wa absorbed into a revived *Gentlemen Quarterly.*

Rather than having become "a cor sumer magazine . . . fifteen years later, *GQ* was consumer-oriented from th start, never having contained materi aimed at the trade. Although Ms. Kar ner leaves the impression that *GQ* only now "moving away from pure fasl ion," that process began during th tenure of the magazine's first editor, Ev erett Mattlin (1957–69), and was steppe up during mine.

*Jack Hab*
Manhatta

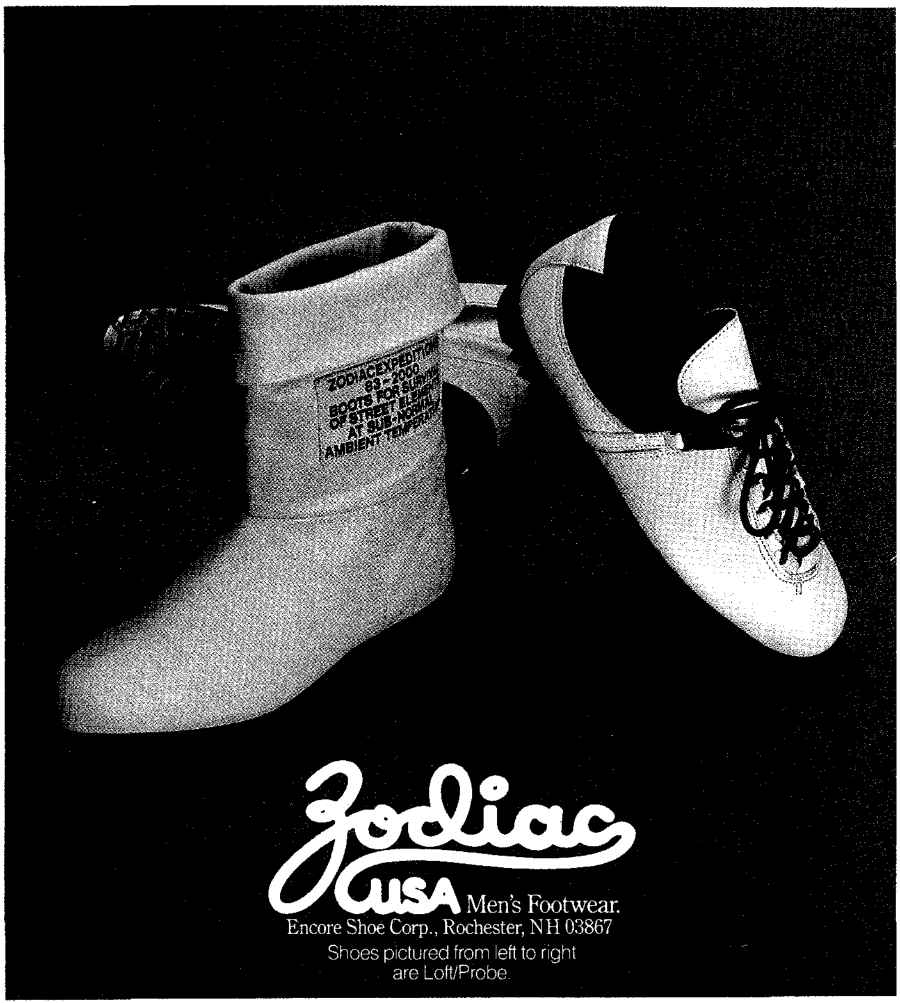
BERNICE KANNER MENTIONS THAT LAS year Hearst concocted an idea for magazine called *Men's Bazaar.* In Par in 1965, Cardin showed boys and gir together in his collection and a men' fashion revolution began. I was the men's-fashion editor of *Harper's Baza* and conceived the idea of *Men's Bazaa* The first issue hit the newsstands in th spring of 1967. As editor-in-chief, worked with a small staff, and we er joyed great editorial success, but th magazine was ahead of its time, an Hearst would not invest in a prop advertising staff. After several beautif issues, it was laid to rest.

*J. Allen Murpl*
Muttontown, N.

**Lines of Credit**

YOUR FALL PREVIEW ISSUE [SEPTEMBE 19] referred to two books, *The Rollir Stones,* by Robert Palmer, and *Ann Leibovitz: Photographs,* but did not mer tion that both are Rolling Stone Pre books. The correct credit for the fir book is Rolling Stone Press/Doubled (it was not published by the Dial Press and for the second, Pantheon/Rollir Stone Press.

*Jonathan R. Wei*
Director, Rolling Stone Pre
Manhatta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# INTELLIGENCER

## Latin's Visit: P.R. for a Coup?

**Zuazo:** *Leftist government.*

WHAT BROUGHT A NOTORIOUS Bolivian right-winger to Washington last month? He was in town to try to sound out the Reagan administration on his plans to oust Bolivia's leftist government, sources in that regime claim.

Faustino Rico Toro, who heads a paramilitary group called the Black Eagles, led an abortive coup against an earlier Bolivian administration and has been linked in published reports to cocaine trafficking. He was seen "around the State Department" shortly after Labor Day, Bolivian exiles reported, and according to one Bolivian official, he wanted to "find out how the U.S. would feel about a sudden change in Bolivia's government." Bolivia has had fifteen governments in the past twenty years; last October, a popularly elected regime took office for the first time in sixteen years, under President Hernán Siles Zuazo.

"We heard Rico was indeed there—and he was rebuffed," said Jim Anderson, a Latin America expert at the Washington-based Council on Hemispheric Affairs. A State Department spokeswoman told *New York* she was unaware of any visit by Rico Toro, and Stephen Seche, the press attaché at the U.S. Embassy in La Paz, remarked, "The U.S. is committed to the democratic process in Bolivia."

## Chad Diplomats Get Emergency Food From City

DRIVEN CLOSE TO BANKRUPTCY by a severe drought and war with Libya, Chad has stopped paying its diplomats in New York, and members of its U.N. mission have gotten emergency food packages from the city.

The mission began to feel the pinch in April, when it couldn't meet its telex bill and the service was cut off. Also that month, two staffers received eviction notices because they couldn't pay their rent.

"We informed the city marshal that they couldn't be evicted, because they had diplomatic immunity," said Gillian Martin Sorensen, the city's commissioner for the U.N. and the consular corps. And she put the Chadians, whose nation is the poorest in Africa, in touch with a city relief agency. "It's been giving food, and individual members of the commission and of the U.S. Mission to the U.N. have also given them food and money," she said.

The Chad Mission's staff has been cut from nine to six, and one employee who doesn't have diplomatic immunity has had to move into the ambassador's residence. Diplomats at Chad's Washington embassy have also gone unpaid.

"We have received only two and a half months' pay since last December," said one Chadian diplomat. "We suffer, but we have our pride."

## F.T.C. Chairman's First-Class Problem

**Miller:** *A severe bad back.*

A REAGAN-ADMINISTRATION official seems to have been caught in a painful contradiction: Federal Trade Commission Chairman James Miller flies first-class at government expense because, he says, of a bad back. Yet his pastime is riding a motorcycle.

Since federal officials are required by law to demonstrate that "exceptional circumstances" demand they go first-class, Miller produced a letter from his doctor some time ago. This attested that he "has a severe back problem," said F.T.C. spokesman Neal Friedman.

But in the June 1982 issue of *Nation's Business* magazine, Miller was shown on his motorcycle. He uses it for pleasure and occasionally to commute, the article said.

"On a motorcycle seat he is able to sit up perfectly straight," Friedman responded. An ordinary airplane seat, though, "bends his backbone at the bottom, and after a period he can't stand up straight."

*New York* asked Dr. Mark Pruzansky, an orthopedic surgeon at Mount Sinai Medical Center, for an opinion. Speaking generally, he remarked, "Minute for minute, riding motorcycles causes far more back strain than riding in airplanes. If he really wanted to do everything to help his back, I don't believe he'd be riding a motorcycle."

## Norman Mailer Dashes Off a Hit

WHEN NORMAN MAILER DEFECTED from Little, Brown to Random House for a reported $4 million last July, he still owed his old publisher a novel. That debt may have turned into a bonanza.

Mailer has tossed off a psychological thriller, *Tough Guys Don't Dance*, and, said one publishing insider, "it's much more readable than *Ancient Evenings*"—Mailer's recent magnum opus. "This could be No. 1 and make a lot of money."

Random House and Simon and Schuster apparently agree. Both houses would like to wrest *Tough Guys* from Little, Brown, and both have offered higher prices for it, according to publishing sources.

Mailer's agent, Scott Meredith, who was due to deliver the final manuscript on Saturday, wouldn't comment. But one publishing expert said that Mailer's only hope of accepting a better offer is "if Little, Brown doesn't stick to the contract. For instance, he's supposed to get payment on delivery, and he could take that literally."

**Mailer:** *The thriller thrills.*

BY SHARON CHURCHER

Photographs: top, Alain Keler/Sygma; center, Mary Ann Gatty; bottom, U.P.I.

## C.A.B. Rule Will Aid the Diverted

PASSENGERS WITH TICKETS for Kennedy Airport who were forced to land at Newark during last winter's snowstorms should be pleased by a forthcoming federal rule: In the future, airlines will have to either state on all tickets that they may not get you to the right airport or be prepared to pay for ground transportation to take you there.

A Civil Aeronautics Board attorney said this follows a decision by the agency that current regulations, allowing carriers to divert passengers to nearby airports without helping them get home, are "unfair and deceptive."

The C.A.B. has given the airlines until the end of November to say whether they'd rather pick up the tab for alternative transportation or give a "conspicuous" warning on tickets.

This is just more "unnecessary interference," fumed Air Transport Association spokesman William Jackman. But Dan Smith, of the Airline Passengers Association, welcomed the action. Diverting flights at passengers' expense has become "a big problem, especially with all those storms last winter," he said.

## Macy's Parade Sticks to Middle of the Road

MILTON BERLE'S APPEARANCE in drag in the Macy's parade last year has apparently had some unlucky repercussions for two Broadway shows this year.

James Walsh, producer of the forthcoming musical *Doonesbury*, approached Macy's in July about mounting a float with his cast in the 1983 Thanksgiving Day parade. Around the same time, *La Cage aux Folles* became a candidate to entertain the TV audience during the event.

"But Macy's kept stalling about the *Doonesbury* proposal, and finally they said they were nervous because of the show's 'political nature,' and they said they also had a problem about *La Cage*," a Broadway insider told *New York*. "They said it was because they'd had a flare-up about Berle dressing up as Cinderella—people said that wasn't right for a kids' event."

Jean McFaddin, the Macy's executive in charge of the annual parade, said it is too late for *Doonesbury* to be involved, "because our last float was picked in February." She added that *La Cage aux Folles* had been under consideration, "but there's not a number in it that works for what we're doing. After all, this is a parade for kids—well, kids of all ages—and it's on NBC from 9 to noon."

**Last year:** *Berle in drag.*

## Was Dealer Tricked out of Art Worth Millions?

A TOP ART DEALER IS charging that Martin Ackerman, the former owner of the *Saturday Evening Post*, tricked him out of sixteen paintings worth $3 million.

Andrew Crispo, whose 57th Street gallery bears his name, has filed court papers saying he borrowed $423,000 from Ackerman over several years and put up the paintings as collateral. Problems arose, he charges, because Ackerman drew up contracts making it look as if he'd bought the works. That way the deal wouldn't appear to be a loan, Crispo says, and more than the 25 percent maximum legal interest rate could be charged.

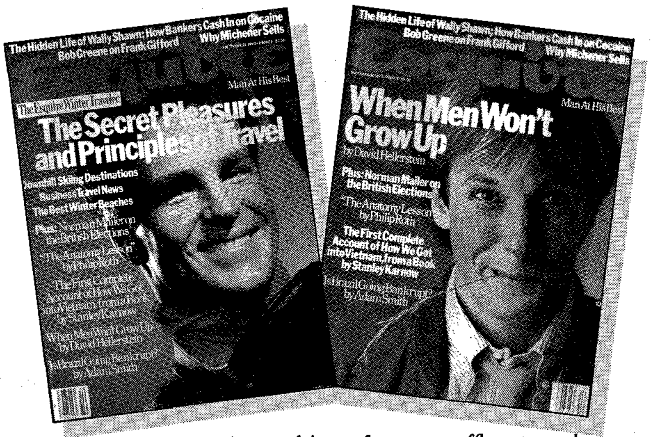
"The idea was, we'd pay him prime rate plus 10 percent [for] an option to 'buy' the paintings back for $423,000," Crispo's gallery director, Ronnie Caran, told *New York*. "But in April 1982, we repaid $78,000 and asked for four paintings back, and he refused."

According to Crispo's lawyer, Roy Cohn, Ackerman and his wife—a co-defendant in the suit—have sold some of the paintings.

Ackerman, who in 1969 folded the *Saturday Evening Post* after parlaying ownership of a small firm into control of the magazine, and who once wrote a book subtitled *A Manual for Would-Be Wheeler-Dealers*, has denied all the charges. "The transactions were not loans but were valid sales," he said. He said Crispo had lost title to the art because he had stopped making his option payments in October or November 1982. And he said he has filed a counterclaim charging slander and libel.

## Magazine Notes From All Over

WALTER CLEMONS, THE well-regarded book critic who left *Newsweek* after eleven years to join *Vanity Fair*, is now quitting the new Condé Nast monthly and going back to *Newsweek*. Clemons was hired by *Vanity Fair*'s first editor-in-chief, Richard Locke; Locke was sacked after the first few issues were widely panned. The magazine has been better received under its new editor-in-chief, Leo Lerman, and Clemons denied that he is leaving because of any worries about its future. "I want to write about books on a weekly basis, and books are what I do best," said the critic, who also covered opera at *Vanity Fair*. Commented Lerman, "He just wants to go home." ... *Esquire* has gone class-conscious with three versions of its October issue. Readers "in Zip Code areas [where people have] a high propensity for travel" are receiving versions with a 70-page winter-travel supplement, said the magazine's general manager, Wilma Jordan. The newsstand copies in these areas bear a special cover showing a skier; the subscriber copies carry a cover showing a man chewing a piece of hay. Other, less affluent places are getting the magazine with the hayseed and without any travel supplement. What's more, newsstand copies of that version are priced at only $2, not the usual $2.50. The concept was attractive to travel advertisers, Jordan explained, because their rates were geared to a 500,000 circulation, not the full 700,000. "We didn't tell subscribers who didn't receive the travel issue that they're missing anything," she added.


The Hidden Life of Wally Shawn; How Bankers Cash In on Cocaine
Bob Greene on Frank Gifford
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**'Esquire' covers:** *A travel issue for more-affluent readers.*

Photograph by Mel Finkelstein/*Daily News*

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## The Bottom Line/Jack Egan

# THE REWARDS OF FIDELITY

### A Real Fund Group

THE FIDELITY GROUP IS A BOSTON-BASED mutual-fund complex that has nearly as many funds as Baskin-Robbins has flavors. That variety has helped to create what may be the most successful period in its 37-year history.

Over the last year, investors have poured billions of dollars into Fidelity's equity funds, which include Select Technology, Magellan, Mercury, Freedom, and a host of others. The total assets Fidelity manages now top $22 billion, including equity, fixed-income, and money-market funds for both individual and institutional accounts. That's more than double the total only three years ago.

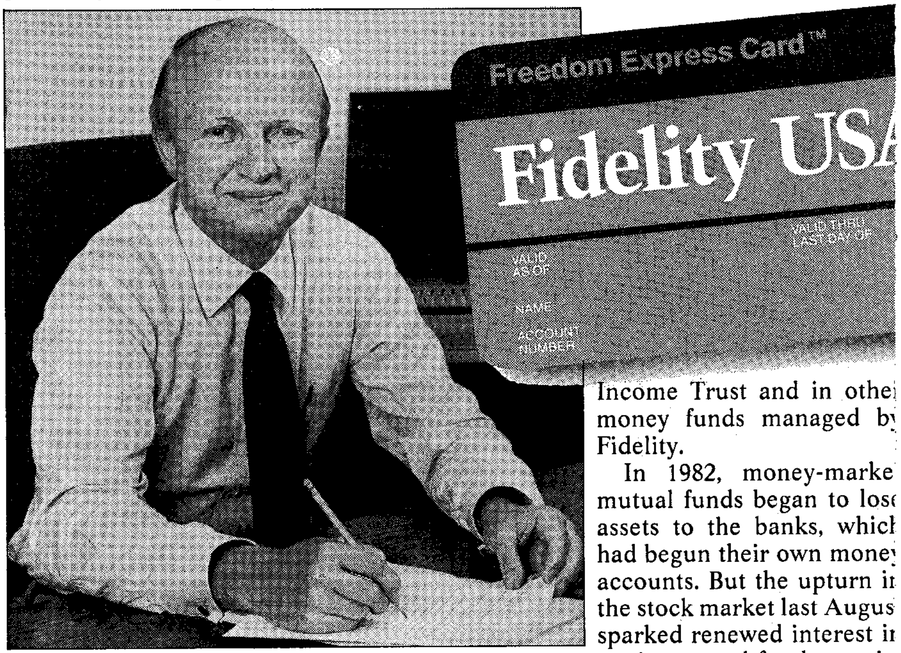
While mutual funds remain the heart of Fidelity's business, the discount-brokerage division, Fidelity/Source, is growing rapidly. Fidelity USA, an asset-management product, is being offered to customers who want to combine investment, savings, credit, and bill-paying services in a single account built around the money fund. After only eight months, 20,500 of these accounts have been opened. At the start of next year, the fund complex plans to issue to customers a Fidelity Freedom Express Card, which will allow them to obtain cash from any one of 4,500 automated bank teller machines around the country.

This spectrum of operations makes Fidelity unique among mutual-fund organizations. It places it in competition with a handful of much larger brokerage firms and banks that are also trying to increase their business with each customer by packaging a variety of services.

"We've attempted to offer a diversified portfolio of financial services to our traditional clients, who we define as self-motivated investors who don't want to pay for a lot of things they are not going to use," says Samuel Bodman III, the president and chief operating officer of Fidelity Management. The operation, which is privately owned by its officers and top employees, has invested in computers and telephone banks to efficiently service 1.3 million customer accounts nationwide. "This company has been built on heavy reliance on data processing and telecommunications, as opposed to salesmen and bricks and mortar," says Bodman, who earned a doctorate in chemical engineering from the Massachusetts Institute of Technology before coming to Fidelity in 1970.

Nevertheless, Fidelity employs 2,000 people, over twice as many as four years ago. It now occupies all or part of fourteen buildings in the heart of Boston's financial district, the traditional center for professional money management in the United States. In addition, Fidelity has opened smaller offices in 27 other cities.

To service clients and potential customers, the mutual-fund complex relies on a battery of 300 people who answer up to 15,000 calls a day made to toll-free numbers supplied by Fidelity. The phone system's capacity was recently doubled to handle the growing flood of calls. As the calls have increased, so has their complexity. The toll-free system was introduced during the late seventies, the heyday of the money-market funds, when most callers were interested in obtaining the latest yield information. Most calls today concern Fidelity's equity funds, and it takes longer to answer questions such as how investment objectives for the various funds differ.



**Bodman and new card:** *Offering more freedom.*

Fidelity Management and Research was founded in 1946 by Edward C. Johnson II, a lawyer who became one of the great legends in the mutual-fund business. In the 1960s, Fidelity was well known for its aggressive investment style (Gerald Tsai, one of the most famous fund managers of the go-go era, made his reputation there). Declining investor interest in stocks and equity funds in the early 1970s made the going tougher for all mutual-fund organizations, including Fidelity, whose funds declined in size when shares were cashed in.

The rising popularity of the money-market mutual fund, introduced in 1974, rejuvenated the industry. Fidelity regained its momentum under Edward C. Johnson III, the son of the founder and its current chairman, who first instituted check-writing privileges for money-fund customers. By 1980, total assets managed by Fidelity had reached $9.5 billion; in 1974, the figure was $2.9 billion. Most of this growth came in the widely advertised Fidelity Daily Income Trust and in other money funds managed by Fidelity.

In 1982, money-marke mutual funds began to lose assets to the banks, which had begun their own money accounts. But the upturn in the stock market last Augus sparked renewed interest in equity mutual funds, partic ularly those concentrating on capital growth. Fidelity was perfectly positioned to take advantage of the situation, since it already had a number o attractive, well-managed funds. It also introduced a select portfolio that includes six specialized funds that inves in energy, technology, health care metals, financial services, and utilities.

An impressive number of Fidelity' equity funds have outpaced the stock market's sizzling advance. The hottest i the Select Technology Fund, which is up about 60 percent in 1983. Over the las twelve months it has risen more than 140 percent, consistently outperforming most other mutual funds.

The Magellan Fund, whose assets are now over $1.5 billion, has had the bes record of any diversified mutual fund over the last five years, and this year i up about 45 percent. The Equity-Income Fund, which emphasizes capital ap preciation and dividend income, has

Photograph by Rick Friedman/Black Sta

een one of the best-performing balanced funds and has consistently utperformed the market averages by 8 o 10 percent for the last few years.

Earlier this year, Fidelity added two ew funds to its roster: The Mercury und, which invests in small-company rowth stocks, is already up 37 perent, and the Freedom Fund, which acepts money only for I.R.A.'s, Keoghs, nd other tax-sheltered investment plans, as registered a 26 percent gain. In the oming months, several new vehicles ill probably be launched. Possible canlidates are a fund that will invest in oreign companies, and a special-situtions fund, according to Peter Lynch, ho runs the Magellan Fund and is a ember of the new-products committee.

Unlike other mutual-fund groups, idelity does not use its central investent committee to dictate policy but nstead lets each fund manager run his wn show. Most of the fund managers ome from within Fidelity and are quite oung. The current superstar is Michael assen, 30, who runs the Select Technolgy Portfolio. Kassen joined the firm just fter he was graduated from Harvard usiness School. Richard Fentin, who uns the Mercury Fund, was an assistant Lynch and is only 28 years old.

Fidelity, which has often been a averick among mutual-fund organizaons, earlier this year placed a 3 percent oad (or sales charge) on two of its funds, the surprise of some investors. The lagellan Fund has had such a 3 percent oad for some time. In the mid-1970s, idelity did not impose a load on most of s funds, but now is experimenting with low-load arrangement. (Load funds old through brokers carry a fee of about percent.) So far, the imposition of the percent charge apparently has not deerred many investors. Fidelity still has a umber of no-load funds, but there is a ood chance that fees will eventually be nposed on these as well "to cover the sing cost of providing services," acording to Bodman.

The successful track record of the unds is complemented by the strides ade by the Fidelity/Source discountrokerage operation. In addition to a rowing number of individual accounts, idelity now provides discount brokerge for customers of more than 400 anks around the country. The company also thinking of marketing mutual unds directly through banks if some egulatory barriers are eliminated. And ustomers who obtain the Fidelity Freeom Express Card will use existing teller achines at banks around the country get cash.

"We're working increasingly with the anking industry," says Bodman. "We e them less as competitors and more allies." As usual, Fidelity is going its wn way. ■

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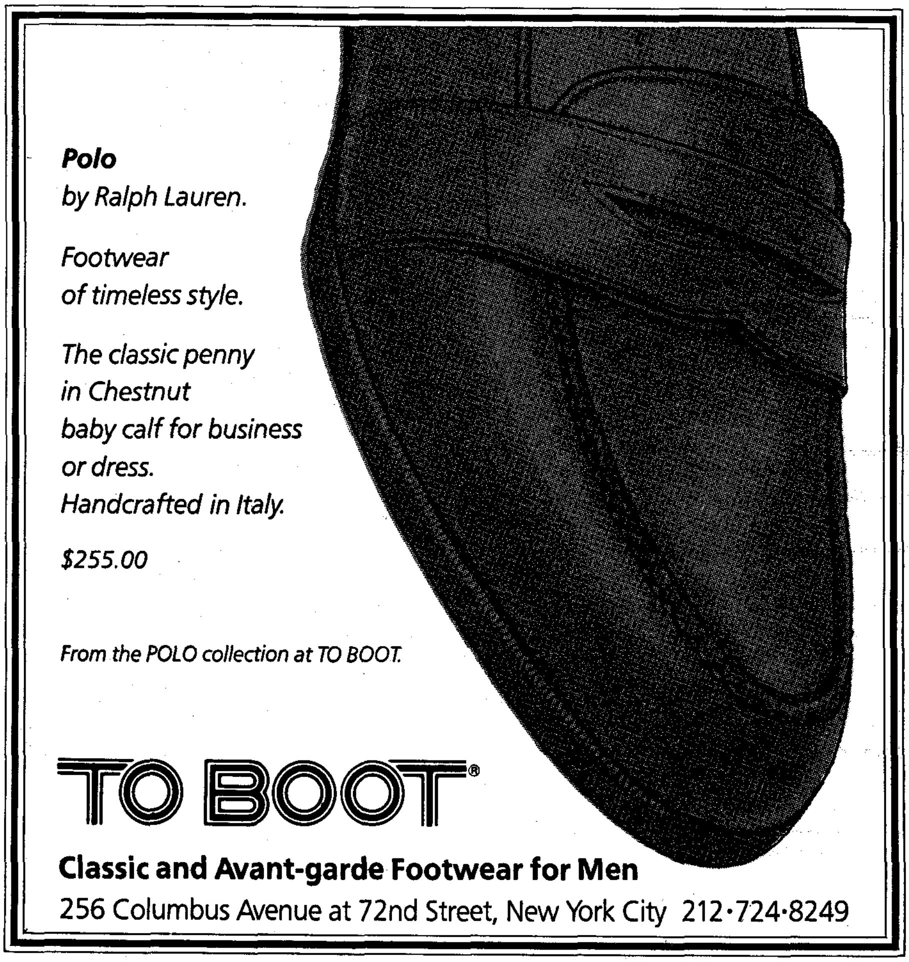

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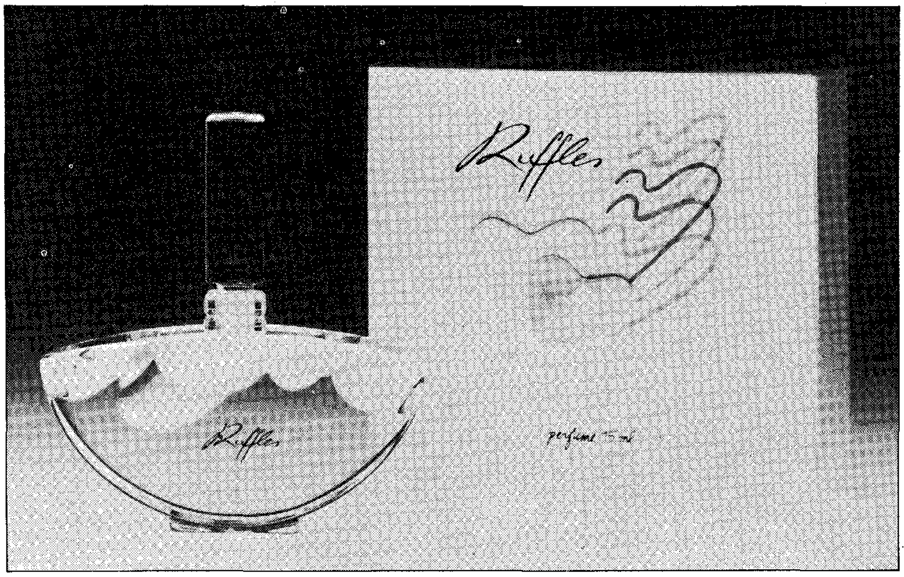
# RUFFLES AND FLOURISHES



**A little dab'll do ya:** *Oscar de la Renta's pricey new fragrance.*

## De la Renta's Latest

IF EVERY WOMAN WHO "LISTENS WITH her heart" buys the new Oscar de la Renta perfume, dedicated to her, the $130-an-ounce fragrance should exude the sweet smell of success. But neither de la Renta nor his licenser, Parfums Stern, can count on that, so they're giving Ruffles a strong dab of marketing help. It will need it to thrive in a fiercely competitive world where what's in the bottle is less important than the bottle itself. "If Ruffles doesn't amass 2 percent of the [$2.5 billion] perfume market right away," says Stern senior vice-president Martin Danielson, "it's dead."

So when Parfums Stern launches Ruffles this week—fall is the traditional time to introduce fragrances, which rely on the Christmas season for 70 percent of sales—it will be an all-out effort. The last perfume to splash down with such fanfare, five years ago, was Yves Saint Laurent's Opium, a $130-an-ounce Oriental blend in a hand-tooled bottle with a gold ball and black tassel that looked suspiciously like an opium canister. The name alone caused a hullabaloo. (Chinese-Americans were offended, and other consumers complained that the perfume celebrated the drug. Indeed, in early ads a model in slinky silk lolled on an Oriental sofa and beckoned readers to "abandon" themselves to Opium.) The fragrance's glitzy sailing party on the *Peking* reaped publicity worth many times the paltry few hundred thousand dollars the event cost, publicity that helped rack up sales of $35 million wholesale in 1979. That in turn helped parent company Charles of the Ritz land more choice locations in department-store aisles, a key to success in the crowded perfume field.

Crowded indeed! When Ruffles appears in stores in big cities across America, it will face 172 competitors—and that's counting only advertised women's fragrances. It will also face a depressed market—unit sales last year were off 5 percent. What's more, Ruffles is plunging in where the fighting is densest. About 12 percent of all women's fragrances carry designer names; another 14 percent, including Ruffles, carry their own name along with their designer's signature, name, or endorsement. Already there's the Oscar de la Renta fragrance (the perfume is $140 an ounce), which since its launch, in September 1977, has been dabbed on millions of earlobes and pulse points and in 1982 dominated pricey department-store-only fragrances (Opium was the second-biggest seller, followed by Halston and Lauren). Parfums Stern president Michael Stern admits, "To this day, not a second designer fragrance has been as hot as the first, and the fear is that Ruffles will cannibalize the signature."

According to de la Renta, "retailers and customers were pressuring me to come out with a second scent." But industry consultant Allen Mottus suspects the launch was partly a defensive move. "The Oscar fragrance grew 20 percent last year but was beginning to slow. It was also starting to appear in discount stores," threatening its exclusive image. "He had to introduce something else as a way to attain critical mass, to cluster fragrances and sell more with the same staff," says Mottus. "That's the way to grow in this business, where, as in the fashion trade, if you're not growing you're going the other way."

Despite steep odds—60 percent o new scents die in their first year—18 new ones were introduced last year, 27 the year before, 18 in 1980, and 27 in 1979 according to the Fragrance Foundation For the marketers know that if they car beat those odds they can come ou smelling like roses. Perfumes tradition ally are marked up 67 percent—less thar the markup for apparel and accessorie but far more than that of other categories, such as cameras, foods, and beverages. Imagine the profits ten-year-ol Charlie, Revlon and the world's best selling scent, chalks up on annual sale of around $200 million and you car begin to sense the incentive. What' more, the excitement is in the nev scents. Says Stern, "Women are attracted to what's new in fragrance."

The story of perfumery is older thar recorded history—scholars suspect the art has been practiced for 25,000 years and the Book of Exodus in the Bibl details actual formulas. Until the firs half of this century, the French "clas sics" reigned—American perfume wa virtually nonexistent before Revlor brought out Norell, the first designe fragrance, in 1949. The designer-nam craze crescendoed in the mid-seventies at about the same time other perfum manufacturers discovered that the could sell a life-style too. Charlie named after Revlon chief Charle Revson, was the first such fragrance, product that women bought to identif with the scent's persona—in this case, kicky, liberated, Jane Fonda sort c woman. There followed Jontue, targete to the romantic; Aviance, for the house wife; Enjoli, for the working mother; an Senchal, for the passionate adventure the queen of the jungle, who, early ad proclaimed, was "not going to marry th boy next door."

De la Renta (the "de la" was adde when, at age twenty, he moved from hi native Santo Domingo to Europe) rod both the life-style and designer wave when he introduced his original fra grance, the embodiment of "romanc fantasy, and mystery," his "gift of rc mance and a dewdrop to all women. Oscar de la Renta Pour Lui followed, " portrait of you in the air—the vibration

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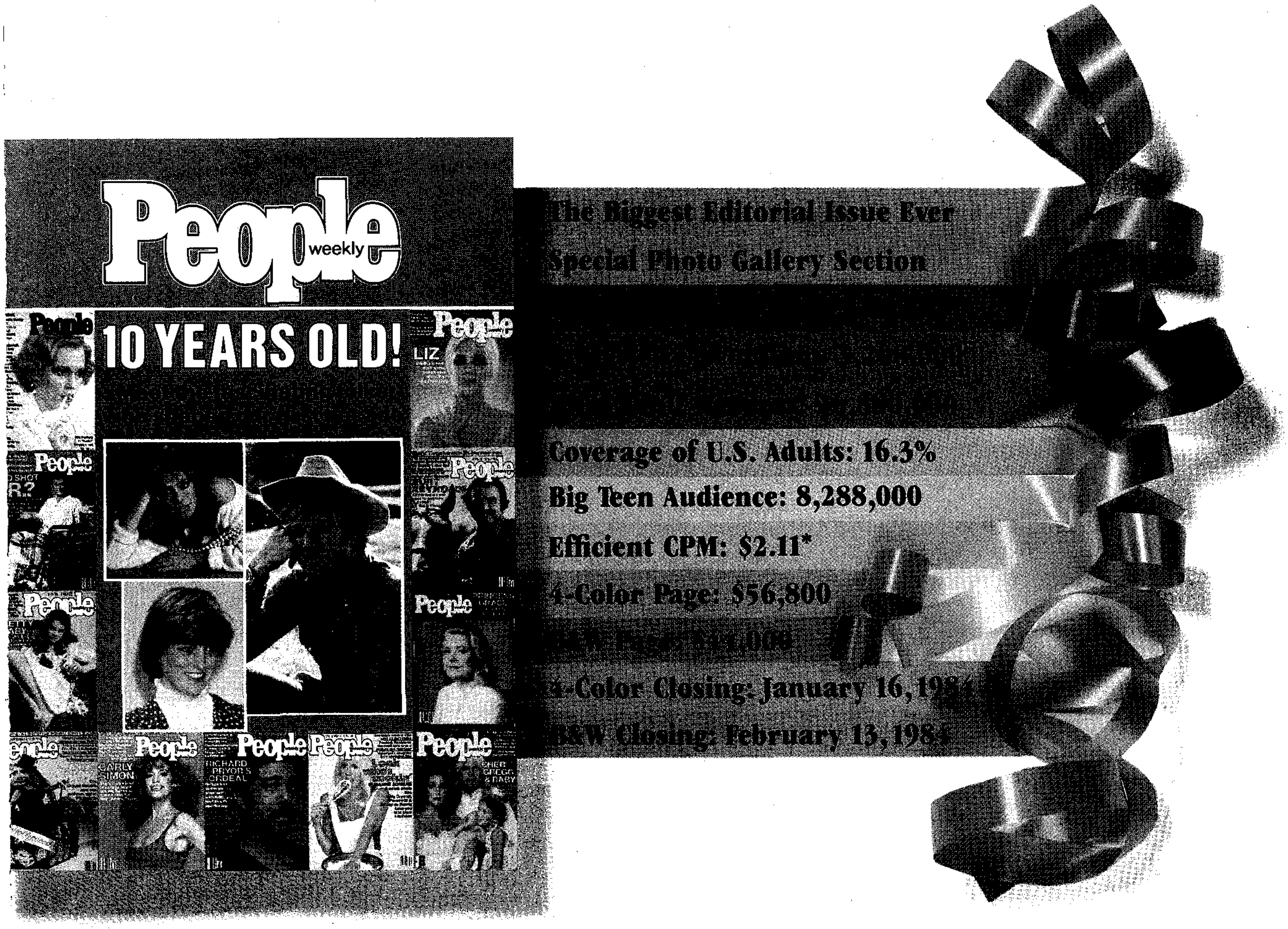

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10 People weekly
THE FIRST DECADE

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*Based on adults, 1-time P-4C

of a man in his diverse moods." Now de la Renta insists that Ruffles, which sounds disconcertingly like a potato chip, is not "a life-style fragrance but an attitude fragrance. The attitude is sharing. It's for the woman who is confident and knows that to be successful in life it's better to be we than me."

De la Renta, the only son in a family of seven children, hit upon the sharing idea while daydreaming "about the woman he loves" (presumably wife Françoise de Langlade, who died in June) on the beach of his Santo Domingo home. He traced a single heart in the sand, then dusted it over when he realized that love "is more than a single heart. True love is a shared feeling." He traced a second heart, and "suddenly a wave rippled over the hearts merging the two together." Instantly, he knew the packaging motif: two hearts joined together by a ruffle, his trademark.

But that inspiration came long after de la Renta and Parfums Stern chairman Milton Stern had begun mulling a new fragrance in early 1980 to express "Oscar's 'other side." The concept didn't resolve itself until that summer, when the pair happened upon a ruffle-edged jar while ambling through a Paris flea market. The designer, who has a penchant for rococo ruffles, suddenly "felt" the about-to-be-conceived fragrance's name. In all, the company created 66 different boxes before de la Renta "fell instantly in love" with the chosen one, and discarded several flacon molds before settling on one whose sides flare upward "to express life's joy and magic" (it looks like the Concorde). More than $1 million in product and package development and untold numbers of colored hearts later, Ruffles was ready for its debut.

The celebration is taking place in six cities with coming-out parties tied to major cultural events. Here, for example, the New York City Ballet will dance the world premiere of the "Ruffles" pas de deux at Macy's. (It's the first time that store has been used to launch a designer scent.) In Los Angeles, the occasion will be a performance of the Joffrey Ballet. And when the Vatican Collections finally rolls into San Francisco this fall, Ruffles will be there.

It will also star in the stores. For, more than a mere fragrance, Ruffles is a merchandising event. "Our mission is to help select stores—many of which sell the same merchandise at the same price—rekindle their specialness," says Stern's Danielson. It's also to catch the shopper's eye in the less than two seconds most customers allot to perfume displays. Thus, Ruffles will create a spectacle. In some stores, lovers' lanes complete with wishing wells, park benches, and sharing-quotient tests will be set up. A five-paneled drape of gauzy China silk in the colors of the package will decorate windows and counters. A ruffle-shaped Lucite sculpture with a rotating hearts mobile will house atomizers for testing the perfume. And an arty film of a pas de deux telling the story of two hearts finding each other will play continuously on TV screens near the counters.

Catching a shopper's eye is one thing. Getting her to buy is another. The perfumer's best ploy in this world of impulse purchases is giving away free samples (though traditionally there's a two-to-three-week lag between sampling and buying). In the stores, models in de la Renta garb will hand out vials of Ruffles in sleek white packets. Sachets impregnated with the scent will be given away at Ruffles counters, millions of scented and sealed inserts will be mailed with stores' monthly charge bills, and some merchants will invite their best customers to drop in for a Ruffles sample—in a miniature crystal heart. Accompanying each of the hearts and all items from the $20 to $130 Ruffles collection will be a storybook de la Renta wrote about sharing, reminiscent of the "Into my life you came" poem Diane Von Furstenberg tucks into her Volcan d'Amour packages.

Sampling may be the first strategy, but salespeople are also key in swaying customers from one perfume to another. So, like most perfumers who rely on store personnel to sell their stuff, Parfums Stern pays "spiff money," "p.m.," or promotional dollars—usually a 3 to 5 percent commission on sales—to stimulate them. Parfums Stern offers an extra dividend: de la Renta himself, who breakfasts regularly with Ruffles' 1,500 demonstrators. "They love him," Stern reports.

And women worldwide love perfume, reports Annette Green, executive director of the Fragrance Foundation. "Most have at least three different kinds that they use alternately. Years ago, women wanted to be known by one scent. Today they want a different fragrance for work, play, and romance." In Japan, fragrance is still somewhat uncommon. In Paris, however, women slosh it on, and in the Arab countries they virtually bathe in it. In this country, cologne is more than twice as popular as perfume, and more than half the women wear one or the other every day. Not surprisingly, they receive most of it for Christmas, Mother's Day, and Valentine's Day.

It's possible to sell perfume without a lot of hoopla—indeed, Ombre Rose, this season's surprise hit, by French designer Jean-Charles Brosseau, uses minimal advertising. But the likelihood isn't great. And perfumers are still guided by Charles Revson's distant words: "You're not selling lipstick. You're selling dreams." ■

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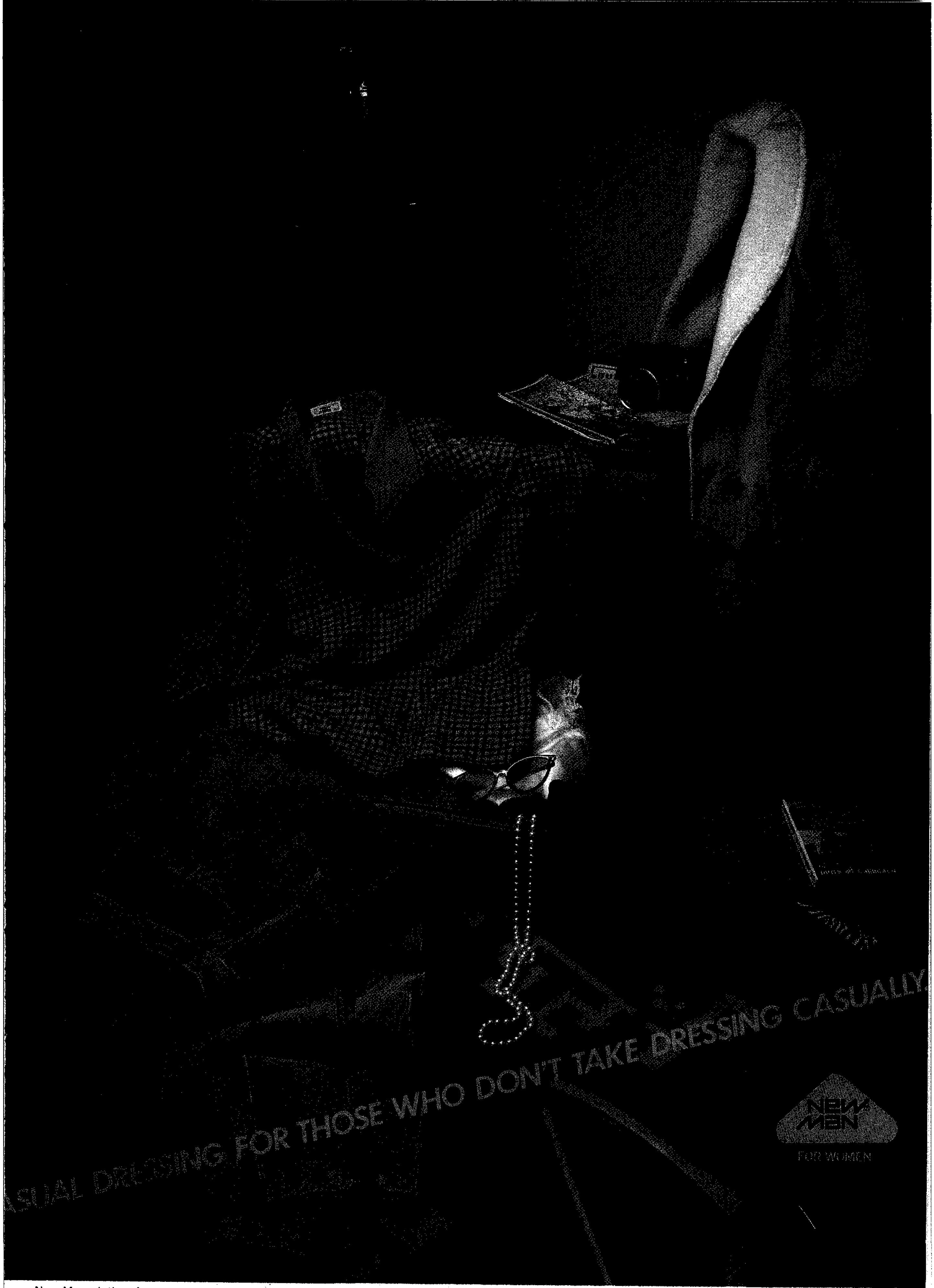
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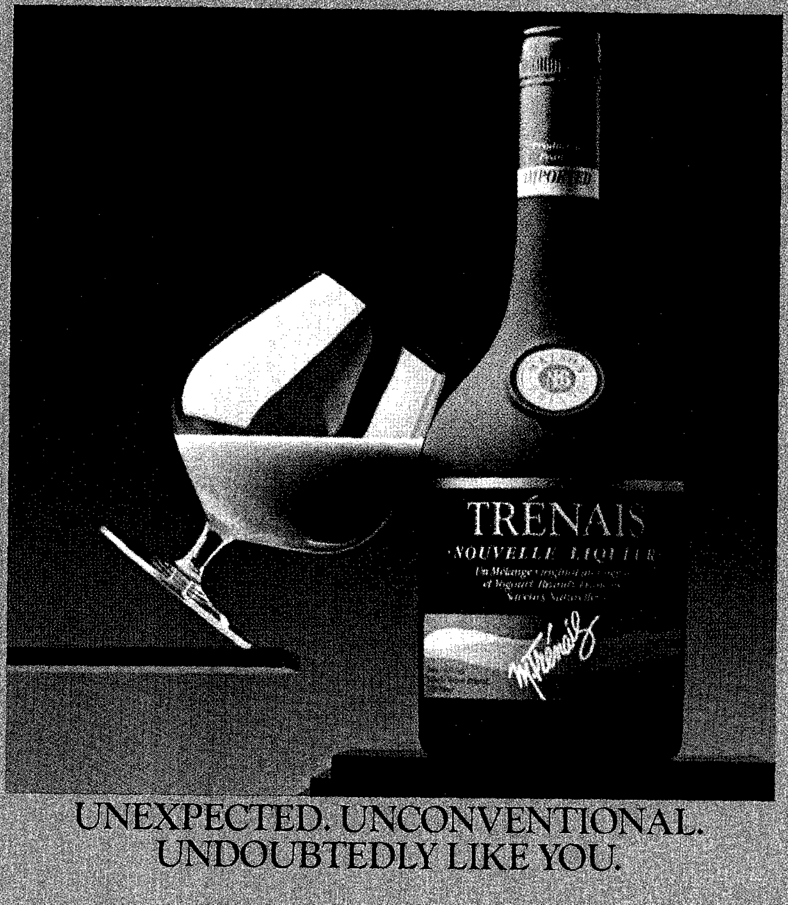

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### lashing the Campaign Signs

ALLY, IT'S A RACE WORTH WATCHING.
st week, in Rochester, Walter Mon-
le lashed out at John Glenn. "There
, obviously, differences between us,"
d Mondale. Obviously. But until last
ek neither Mondale nor Glenn had
en willing to state the obvious. Each
n believed—and still does believe—
t he is the front-runner for the 1984
mocratic presidential nomination.
d front-runners don't like to give the
mpetition equal billing. What's
nged is that Mondale seems to sense
t he is faltering. To recoup, he's gone
the attack: "I supported SALT II; he
posed it," said Mondale. "I'm against
B-1 bomber; he favors it. I [urged] the
nate to turn down [the production of]
ve gas, and he voted for it. I spent
eral years opposing what was then
own as Kemp-Roth and opposing the
option of Reaganomics . . . because I
ught it was nuts. And he's said he
ed for it because he thought it could
rk."

This is just the beginning. A corner
been turned. A free-for-all can be
ected—a brawl that could be the
vation of Walter Mondale. If it works,
Mondale gets the party's designation
summer, he'll owe a debt to Mario
omo for having shaken him into ac-
n.

At the start of last week, on Monday
rning, the governor of New York was
thing but pleased. Sitting in the state
ne, a comfortable Grumman tur-
prop he inherited from Hugh Carey,
omo had little trouble handicapping
race: "This guy Glenn has got it. The
ple are responding to him. I spoke
h a county leader a few days ago. He
d he likes Glenn, that he has heard
d things about him but he's sorry he
sn't have any governmental experi-
e. I said, 'What about Glenn's eight
rs in the Senate?' He said, 'Oh.'
nn the astronaut. That's all people
w, and he's gonna get the nomina-
n because of it. And it upsets me."
en, quickly, "No it doesn't."

Cuomo was walking a tightrope—and
l is. He and Senator Pat Moynihan
e sponsored a series of forums
und the state to introduce the Demo-
tic contenders one by one. The final
um, this Thursday, will bring them all
ether at Town Hall, in New York.
til everyone has been heard, Cuomo
n't make up his mind, but his counsel
eagerly sought and for good reason.

**Handicapping the race:** *Senator Moynihan and the governor in Syracuse.*

His race for governor was successful against all odds, and he's performed like a master since assuming office last January. So when Cuomo talks, the candidates listen.

As the game was played last week, Cuomo's first salvo was a public shot in David Broder's syndicated column. Broder put it simply: The dilemma is between head and heart. Mondale is an old friend who's collected I.O.U.'s for years. Glenn is a relative newcomer to the national scene, but his voter appeal is conspicuous. Mondale has been losing the battle by refusing to differentiate himself from Glenn. He has failed to give his friends reasons beyond friendship for their support of his candidacy.

By all accounts, Broder's column shook up Mondale—and Broder's source, Mario Cuomo, wasn't exactly well hidden. "I think he can see in the media what the problem is," said Cuomo. That was on Monday afternoon. By Monday evening, the problem couldn't have been clearer.

John Glenn arrived for his forum in Syracuse on a roll. *Newsweek* had just appeared with a cover story featuring *The Right Stuff,* the film version of Tom Wolfe's story of the Mercury astronaut program, a movie that will surely boost Glenn's standing.

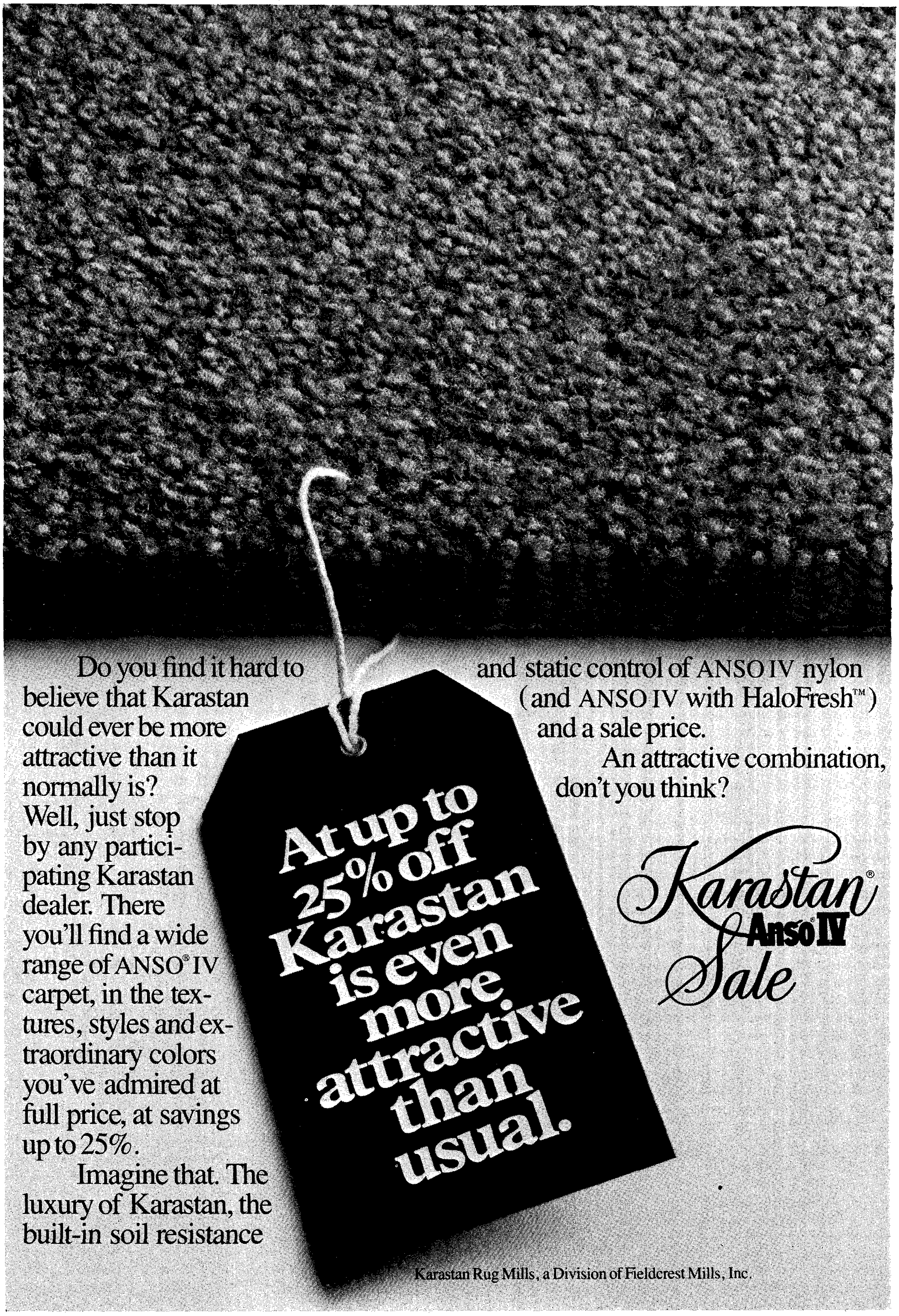
Glenn's performance in Syracuse was typical. He is well programmed, and his speaking style is much improved. As usual, Glenn began by thanking the person who had introduced him. This is not simply good manners. It permits Glenn to tell a story on himself, a tale of humility that nevertheless signals his audience that John Glenn is not an ordinary politician. "I was once introduced as one of the world's truly great men," said Glenn. "And when I was talking to my wife, Annie, about it I said, 'You know, when you think about it, there aren't very many truly great men in the world.' And she said, 'Well, I can tell you one thing, there sure is one less truly great man in the world than you think.' " (In Syracuse, someone asked Annie Glenn if the incident was true. A pained expression crossed her face. "I told him I wish he wouldn't say that," she said.)

The text of Glenn's speech and especially his answers during the question period were repetitive and for the most part uninformative. At some point in almost every appearance, Glenn seems to go on automatic pilot. In Syracuse, he managed to twice repeat his bit about how he knows war because he has actually fought in two, and that he doesn't have to watch late-night movies to understand its horror.

The audience didn't notice; it ate it all up. "It's the aura," said Cuomo afterward. "It's not an idea he's offering, it's a symbol."

During the Syracuse question session, Cuomo asked Glenn to distinguish between himself and Mondale. Glenn ducked, and Cuomo's friends went to work. The phone lines burned to Mondale headquarters, and the message was

ograph by David Burnett/Contact.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simple: It's time to put distance between yourself and Glenn. "If I were the coach," said the governor, "I'd say to Fritz, 'You're being creamed. Stop worrying about where to put your fingers on the seams of the ball, and just hum it in there. You can't win by playing it safe.' "

When Cuomo asked Mondale the same question in Rochester that he'd asked Glenn in Syracuse, Mondale was ready. "Now what he needs to do," said Cuomo, "is engage in some jujitsu like I did with Koch. Koch would say, 'I'll be a good governor because I've been a good mayor.' It was perfect for me because I could then say, 'If you're such a good mayor, then stay mayor.' Mondale has to attack Glenn for his celluloid image. He has to say that we have a president who has a movie background now and look where we are. He should say something like 'It's too bad they'll never make a movie about me—but if it's a president you want, then look at me, not him.' "

One step at a time. Mondale absorbed Cuomo's Lesson Number One in Rochester. Number Two isn't in the computer yet. When Mondale was asked about *The Right Stuff,* he could only mumble that he hadn't seen the film but hoped to do so if he could "get the money up."

Nevertheless, Cuomo was delighted: "Mondale was more pointed than Glenn, more specific, and more eager to join the issues," he said. "I thought he was going to kiss me for asking him the question. He was just right. He was strong without being contentious. This is a new ball game now."

Maybe. After Mondale spoke, the crowd's reaction seemed as ill-informed as Glenn's audience's had been. Most people felt they had heard "the same old line." Only the journalists were aware that Mondale had broken new ground. "Familiarity breeds contempt," said Cuomo by way of explanation, and he is right. Unless the fans become aware that they're witnessing a new ball game, Mondale is in trouble.

Cuomo is fond of the analogy between him and Koch on the one hand and Mondale and Glenn on the other. He sees both himself and Mondale as the candidates people like and want but Koch and Glenn as the perceived winners. Cuomo believes that his victory means that Mondale can win, too. It is not a perfect analogy.

Cuomo was a stronger candidate than Mondale could ever be—for two reasons. First, Cuomo is naturally looser and more self-confident. And second, Cuomo had nothing to lose. Koch was always the front-runner. Cuomo could go for broke without fear of forfeiting a lead. On the other side, Glenn has none of Koch's negatives. Glenn is a new face—and, unlike Koch, he's never pledged not to seek higher office.

Throughout the week, it was Mario Cuomo who was most interesting to watch. He danced around the two candidates, maintained his neutrality, and artfully made the case for both men. He even exploded the downside. "Mondale's perceived as tired," said the governor. "Well, that can also be looked on as a natural result of experience in government. You get tired. And Mondale's been called a second-stringer. Well, that can be seen as sitting on the bench getting experience."

Along the way, Cuomo said that Glenn's words "don't seem to be his own" and that the senator is something of a loner—the wrong personality for a president, said the governor, because the White House requires a "more collegial approach." But whenever he seemed on the brink of hopelessly compromising his neutral stance, Cuomo pulled back. "You know," he said, "Glenn has all that military experience. That's important."

Whoever coined the phrase "piece of work" undoubtedly had Mario Cuomo in mind.

It wasn't all presidential politics for Cuomo last week—although he proved rather conclusively that he'd be a better candidate than the men whose campaigns he was analyzing.

Before going to Syracuse last Monday, Cuomo stopped in Elizabethtown, a small village near the Canadian border. For three hours, and without notes or assistance from his aides, the governor answered questions about the Adirondack Park Agency from a few hundred citizens concerned about the state's intrusion into their lives. Cuomo made his case forcefully and intelligently, and he refused to abolish the agency. He promised no relief beyond further study, but he demonstrated a hands-on touch almost unknown in politics today. The people I spoke with felt they had engaged in a colloquy rather than a mere presentation of statements. They felt that the governor had listened. And he had. Before arriving in Elizabethtown, Cuomo had said that his mere presence could calm the people's fears. As the hours went by and the schedule went out the window, one could see Cuomo digesting the information coming at him. Before long, it was he who was asking questions of his audience. He wasn't John Houseman playing a law professor practicing the Socratic method, but he was close.

A decade ago, Jimmy Carter sat in the Georgia governor's mansion and watched a different crop of presidential hopefuls troop by. Why not me, concluded Carter. I'm as good as they are. Alas, he wasn't. Cuomo is—and while he won't pull a Koch and enter the race this year, only a fool would bet against his candidacy in 1988. ■

## City Lights/Marie Brenner

# PUBLIC JACKIE, PRIVATE JACKIE

### Profile Reduction

A PARADOX OF HER IMMENSE FAME IS that Jacqueline Onassis exists in two entirely separate zones, the public and the private, and while she has remained one of the most famous women in the world, she has also demonstrated that she is the absolute champion of profile reduction. In recent years, her life has been a model of dignity and restraint. She is hardly a recluse. Mrs. Onassis works, goes out, and from time to time gets involved with public issues that concern her, such as the controversy over the preservation of St. Bartholomew's a few years back. Yet, somehow, she has managed to fade from the public's consciousness to its semi-consciousness, seemingly without much sacrifice. The art of profile reduction is as much a question of attitude as it is of premeditated behavior, and, for Mrs. Onassis, is far more complex than dodging paparazzi by knowing every freight entrance in New York.

She knows the freight entrances, of course, and all the easy tricks of staying out of the public eye—turning down interviews, openings, lunches at Le Cirque; avoiding the lens of any camera so that each photograph looks accidental, never posed. She knows how to be bland and unquotable and to freeze someone out with a smile as regal as a Windsor's, as well as how to charm. But there is something else: It is as if the Kennedy-Onassis side of her personality has been willed invisible, replaced by a serious, somewhat private working woman, the 54-year-old Jackie Bouvier.

There she was, the hostess of a party the other night to celebrate the publication of *Maverick in Mauve,* a fairly tepid diary kept by Louis Auchincloss's wife's grandmother Adele Sloane. Mrs. Onassis had edited the diary for Doubleday, her employer, after it was brought to her by her cousin through marriage Louis Auchincloss. The quiet world of old New York is as genealogically oriented as a Louisiana parish and just as closed. In this world, a Burden is not what a Beast carries but a relative, and a great many of them were at Mrs. Onassis and Doubleday's party at the Museum of the City of New York. In the family, the name Burden is never pronounced with the outsider's telltale *r,* so, as the guests greeted one another at this monumental family event, you could hear them chattering about this *Buh*-din or that *Buh*-din, "Florence's *guhl.*" There was a great deal of consultation of the *Maverick in Mauve* family trees.

As it happened, Adele Sloane was the granddaughter of a Vanderbilt, the daughter of W. & J. Sloane, and the wife of a Burden and then of a Tobin. Her granddaughter became an Auchincloss when she married Louis. Adele Sloane Burden Tobin was also a turn-of-the-century beauty, of the mauve decade, but not particularly a maverick, a girl of such Protestant, almost Calvinist, humility that she used to rejoice she wasn't "a real heiress" like her cousins Gertrude and Consuelo Vanderbilt. She was hardly deprived. Her wedding to James Burden, in 1895, cost $1 million and featured private railroad cars for the guests and a Worth gown with an eleven-foot train for the bride.

For the various Burdens, Sloanes, Vanderbilts, and Auchinclosses gathered at the museum, the publication of the diary was not an exercise in nostalgia but a birthright. They debate whose great-grandmother kept a better account of her country weekends, travels on the Continent, travails in the garden, and breathless horseback rides with beaux. Their scrapbooks are preserved Here are early photographs of christenings, fancy-dress parties, James Burden posed as a matador. With tha curious blend of great modesty and supreme arrogance characteristic of *le vieux* Wasp *monde,* the Auchincloss guests made a poin not to behave in any special way with, as they all call her, Jackie Bouvier. So for most of the party Mrs. Onassis stood quietly talking to friends in a corner, in the family, but not of it.

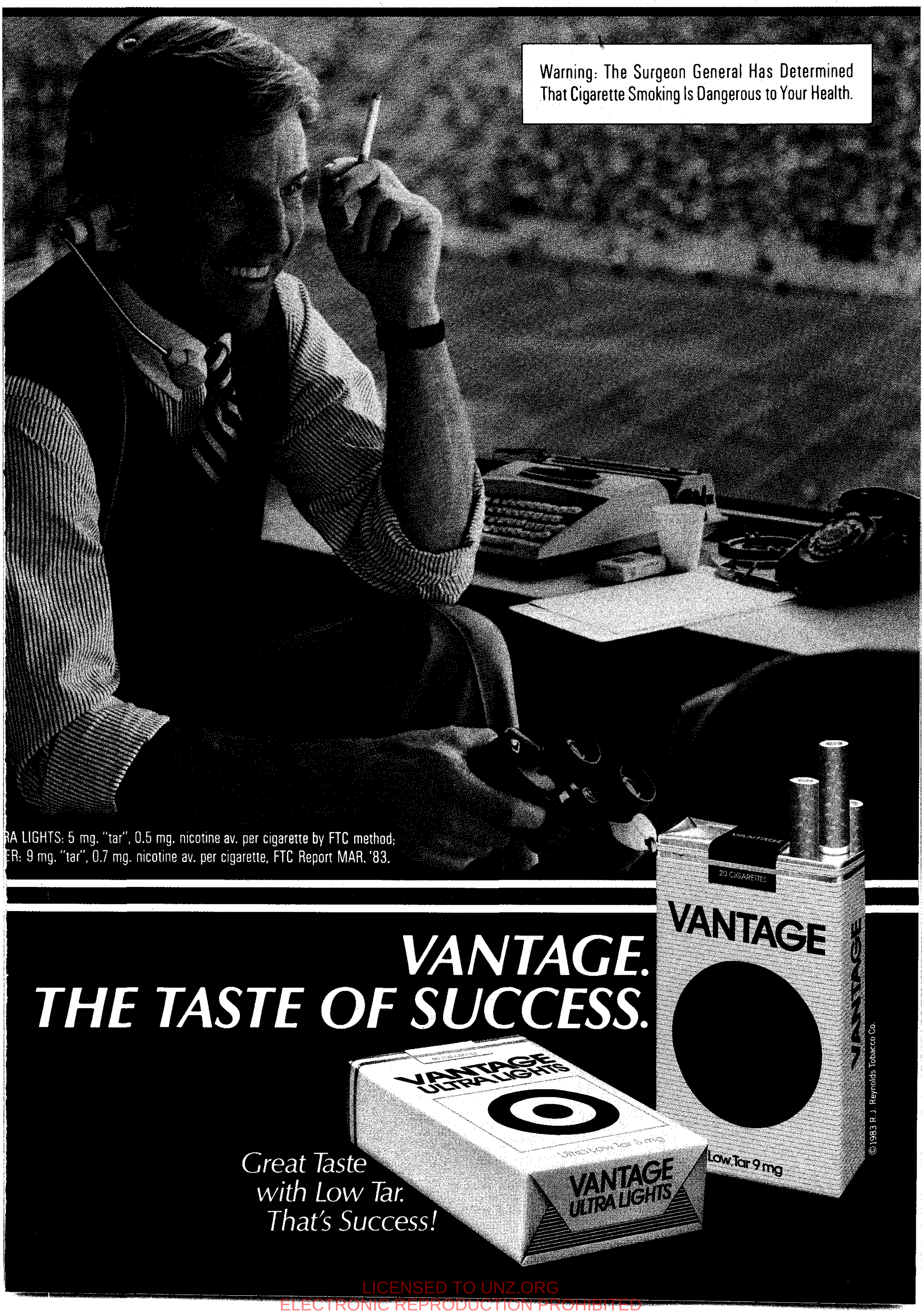
**Family affair:** *Mrs. Onassis at her book party.*

Mrs. Onassis had glided into the museum by the freight entrance and although the day before he cousin had reported that she "seemed a bit fussed" because there might be photographer about, he had reminded her gently that the entire reason for the party was "to get publicity, for heaven' sake." Otherwise there certainly wouldn't have been a prope reason for public display. The vulgarity of "pushing yourself forward," as one learns at Miss Porter's, is not for an Auchincloss, a Burden, Sloane or Bouvier. But there was the matter of commerce: Jacki Onassis had edited the book Adele Sloane's daughter had grave reservations about the publication of her mother's diary "We had wanted to have it distributed privately," Louis Auchincloss said. But the family rejected even that notion.

When Auchincloss brought the diar to his cousin, however, she had no reservations about the invasion of famil privacy. "I saw a great deal in it," sh said. Mrs. Onassis presented it to th board at Doubleday, which at first did not share her enthusiasm. It was decided that Louis Auchincloss would write extensively about the nuances of society in the mauve decade. But the extravaganc of the era was not what had interested Mrs. Onassis. She homed in on something simple: the survival of Adel Sloane.

"What was so moving to me was th spirit of this woman, and the dignity with which she lived her life, and her basi character," Mrs. Onassis said. "You

Photograph by James Hamilton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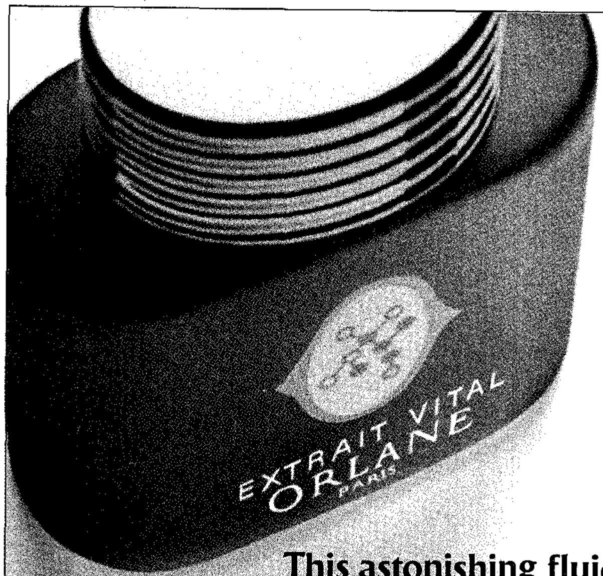

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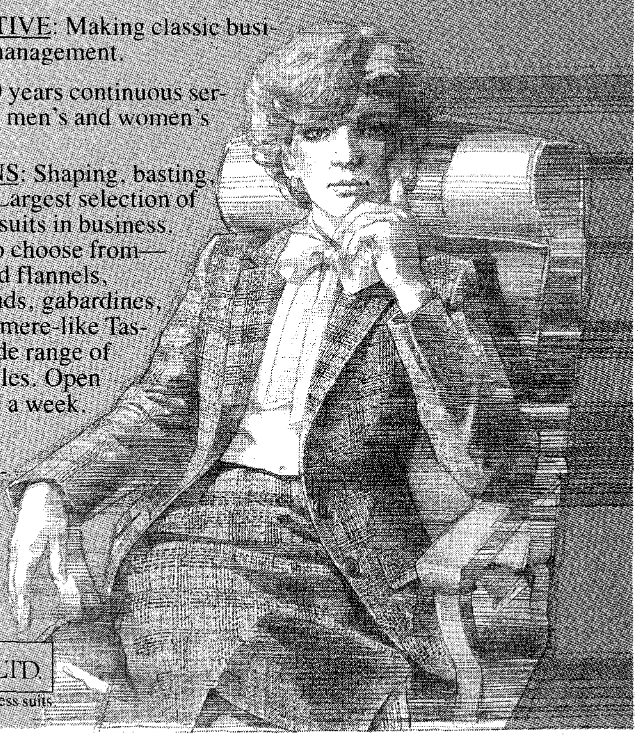

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think of the mauve decade and all the extravagances, their private trains, tl jewels, the weddings, and then you r alize that she would have to live throu terrible troubles as well. That her li would seem to be ideal and then trag would strike her—losing her child, f example. And that her life was not goi to be so perfect after all, that she wou have enormous difficulties but someh her spirit and her character would car her through. You realize, especial when she writes so movingly about t death of her child, how difficult her li could be."

As Mrs. Onassis spoke, there was ı trace of the famous little-girl voice the wraparound smile, the devices th have always so skillfully camouflag her nerves. But there was no need for h to be nervous. Most of the group h known her since before she was a f Vassar girl, and she had worked hard prepare *Maverick in Mauve* for public tion. "I'm hoping it will reach a ve wide audience," she said. She had i sisted that the death of Adele Sloan child not be cut from the diary. S selected every photograph herself a overruled Auchincloss's desire f chronological accuracy, saying, "C Louis, don't be such a Ph.D." This w their second collaboration; their thi *False Dawn,* a study of the seventeent century woman, is on the way. "Jackie very serious about her job," Auchincl says.

So serious that the Hermès book ba go with her to the hairdresser, Joseph, the fourth floor of Kenneth, and she c be seen, as intense as a graduate stude poring over her manuscripts while h hair is being blown out in the priv rooms. She has told her authors she d not want to be used for publicity, es cially after an incident when one of h writers, Richard DeCombray, insinuat there was a romance between them. H anger did not arise from her having be schooled in discretion, nor from Bl Jack's advice to his daughter to rem "mysterious." Privacy is the way she h managed to overcome her own c ficulties, raise her children successfu and escape from the Kennedy and On sis myths.

But it hasn't been her only way. So years ago, Louis Auchincloss wrote memoir of how he of the "brownston Auchinclosses had become a writer. J living in New York, Auchincloss wr "one could do anything if one ca enough. Perhaps that is why I have ways regarded it as so particularly nominious for a New Yorker of my g eration and upbringing to have failed enjoy life. . . . That was almost my fat Mrs. Onassis also has a strong enou sense of herself to do exactly what s wishes. Several days before the *Maver in Mauve* party, she had been in Hyan

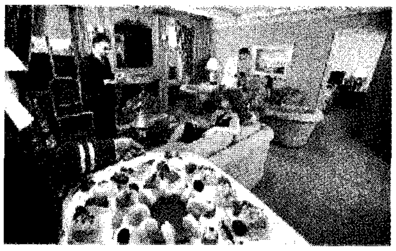
Port attending the wedding of her niece Sydney Lawford, the daughter of Peter Lawford and Patricia Kennedy. Although it was the first family reunion in months, Mrs. Onassis spent much of the day talking to Oleg Cassini and Peter Lawford (who is not in good odor with the Kennedy clan).

Living in New York, Mrs. Onassis can move around with ease. When she shows up at a private viewing of the Manet exhibit, as she did recently, people make a great effort to pretend they are not staring at her. She's been in analysis for years, and her mail is screened, so she can be shielded from the crazies who curse the martyred Camelot heroine for marrying a man who had 42 telephones on his yacht and solid-gold faucets in the bathrooms.

What has really helped her, friends say, is a wicked sense of humor and a tremendous enjoyment of the little ironies that plague her life. This winter, for example, she was at the 42nd Street library just as the doors opened one morning, headed for the stacks. But this wasn't any day at the library; it was the first Thursday since the institution had got the corporate funding to reopen—Thursday closings had been a sad fact of the library's life—and a reporter for *The New Yorker*'s "Talk of the Town" was on hand to note the occasion. Because of the context, nobody there realized he was looking at Mrs. Onassis. She was able to skitter into the library, the first one in for the Thursday reopening, and no one mentioned this extraordinary fact. "She thought it was hilarious," Dr. Vartan Gregorian, the president of the library, said.

The private witness of her public self did not see the humor in Kitty Kelley's book *Jackie Oh!*, however. Sometime after it hit the best-seller lists, Mrs. Onassis retreated, her friends say, fading as much as she could, staying at the house on Martha's Vineyard, which is so secluded that it is almost impossible for a photographer to get close to it except by flying over. She began seeing Maurice Tempelsman, a diamond dealer of such rectitude that when Liz Smith printed an item predicting that they would marry he demanded that she retract it. (She did.)

When she now appears in public, *Women's Wear Daily* calls her "elusive" and headlines her photograph HELLO JACKIE O. That's perfect for Mrs. Onassis in this era of her life, as it would have been for her author Adele Sloane. At the very end of her life, Adele Sloane came home from a party in a parure of aquamarines, sat quietly, and then announced to Louis Auchincloss, "I'm not going out anymore. The time has come." She offered no explanations, and none was asked for. There was simply no need to labor that or any other point. ■



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# IN AND AROUND TOWN

By Ruth Gilbert

October 3 through 12

| S | M | T | W | T | F | S |
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|  | 3 | 4 | 5 | 6 | 7 | 8 |
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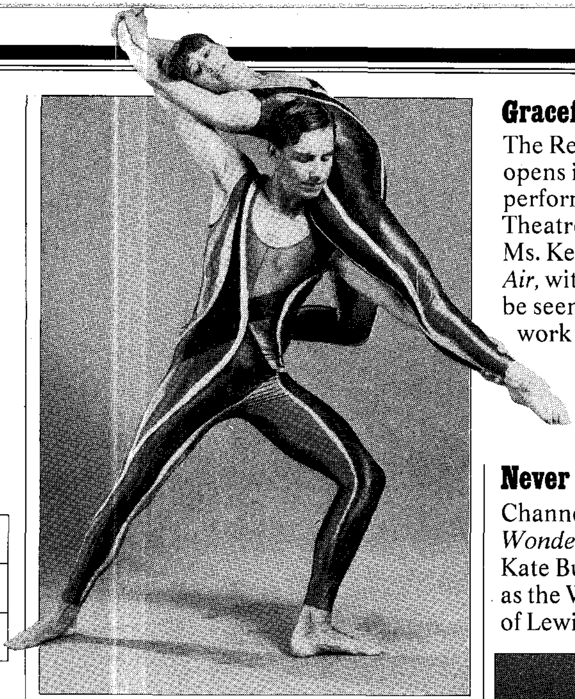
Luchow's celebrates its 103rd annual Oktoberfest through the thirtieth at its new base, on Broadway, with singing, waltzing, and beer drinking. Leonard Melfi's *Eve Is Innocent* plays at the Actors and Directors Theater through October 16. And Benjamin Zander conducts the Boston Philharmonic in Beethoven's Ninth at Carnegie Hall October 10.

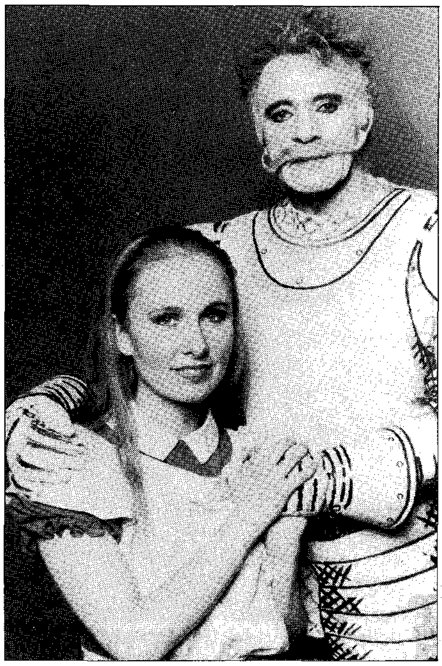


## Graceful Kelly

The Rebecca Kelly Dance Company opens its fall season with six performances at Marymount Manhattan Theatre October 12 through 16. At left, Ms. Kelly and Craig Brashear in *Night Air,* with music by Lucas Mason. Also to be seen is *Mad Dogs and Diplomats,* a work about friendship and loneliness.

## Never Jam Today

Channel 13 presents *Alice in Wonderland* October 3 at 8 P.M. with Kate Burton (below, with father Richard as the White Knight) playing the heroine of Lewis Carroll's story.

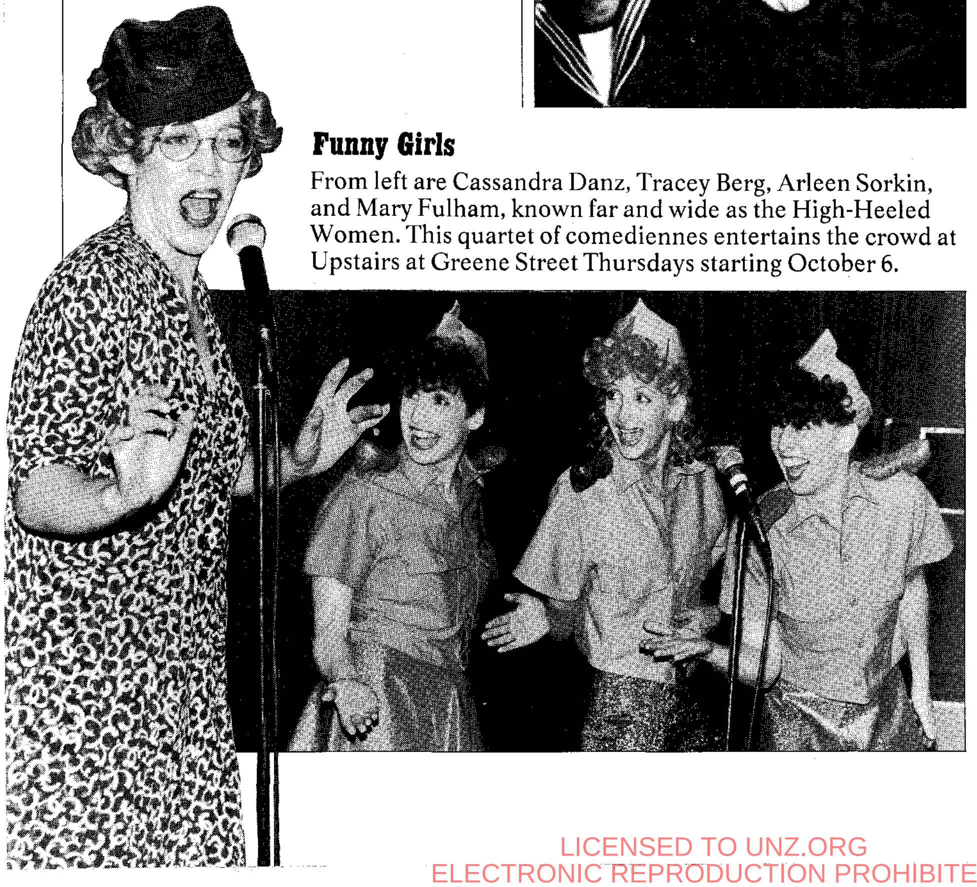


## Quinn Essence

*Zorba* returns to Broadway in a new production, with Anthony Quinn (below) as the lusty Greek peasant of the Kazantzakis novel. Lila Kedrova plays the ill-fated prostitute (she won an Oscar for the movie role), and previews begin at the Broadway Theatre October 5.

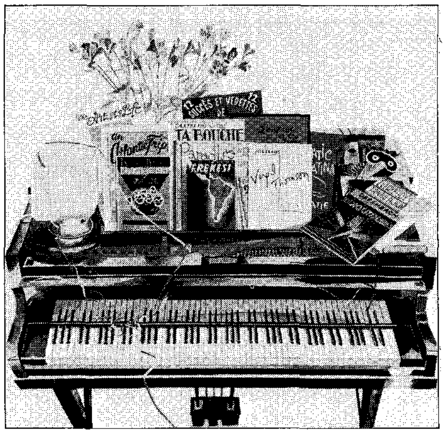
## Funny Girls

From left are Cassandra Danz, Tracey Berg, Arleen Sorkin, and Mary Fulham, known far and wide as the High-Heeled Women. This quartet of comediennes entertains the crowd at Upstairs at Greene Street Thursdays starting October 6.



## The British Are Coloring

At the Francis Kyle Gallery through October 6 there's an exhibition of established English artists previously unseen in this country. Among the works is this realist watercolor, *The Artist's Life,* by Glynn Boyd Harte, painted in 1983.



Photographs: top and left center, Martha Swope.

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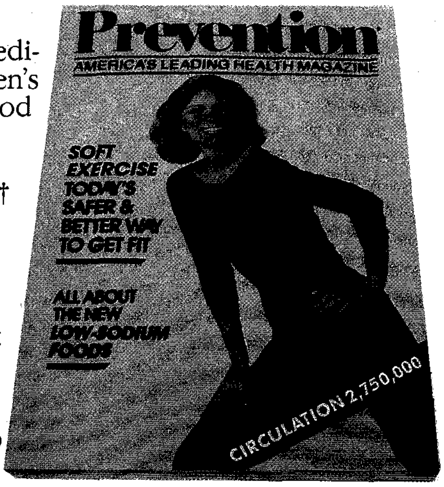
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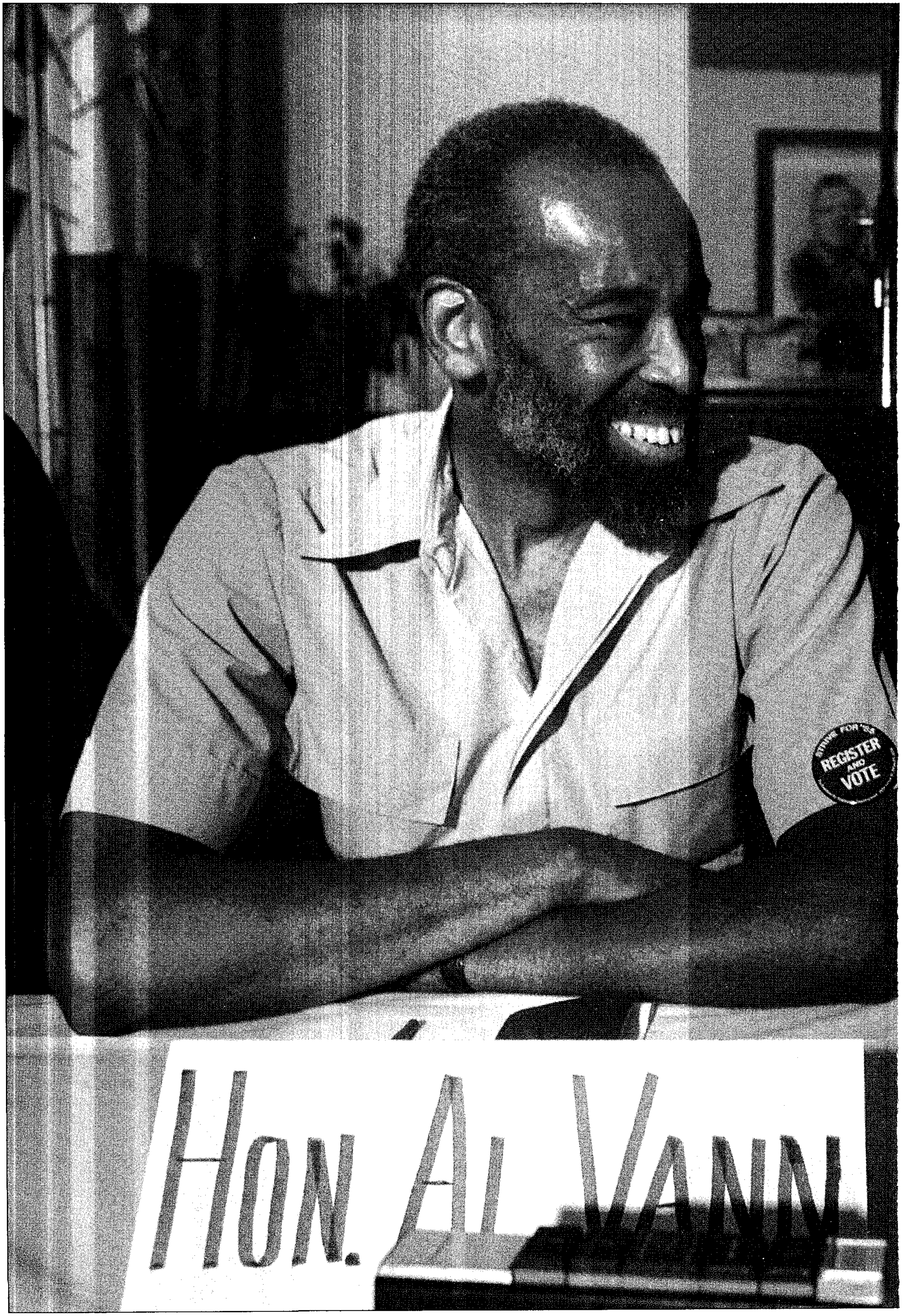
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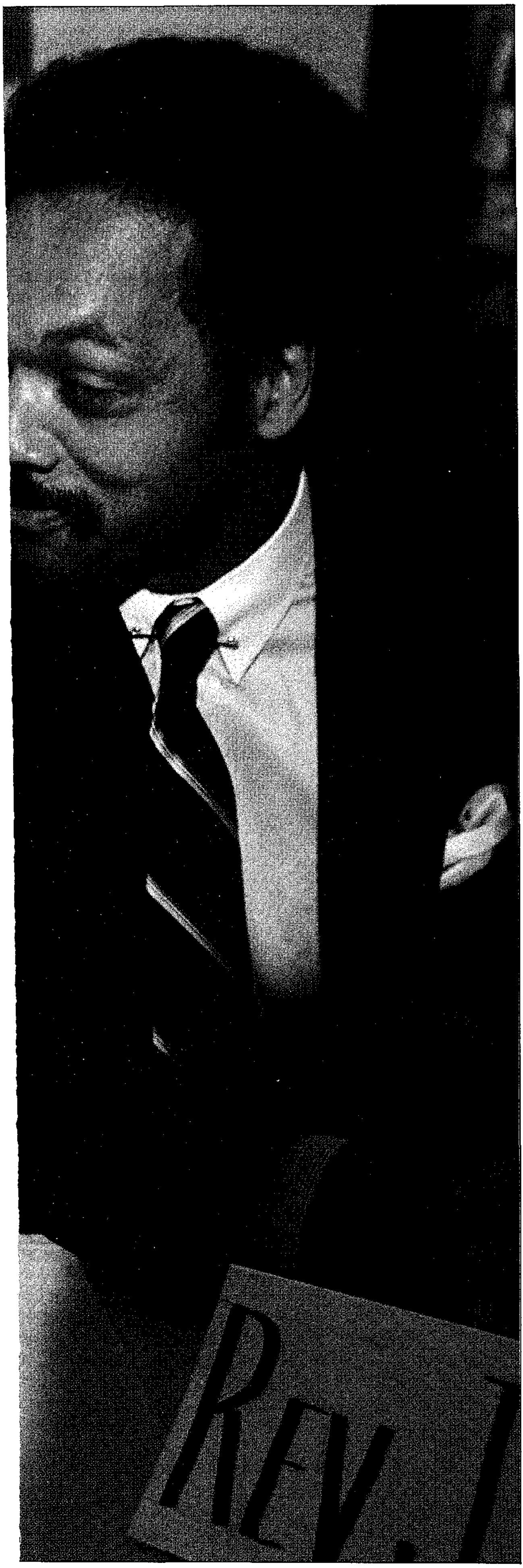


# The Power Next Time?

### By Joe Klein

## Albert Vann is the city's hottest black politician.

WHEN ROGER GREEN GRADUATED FROM COLLEGE, in the early 1970s, he returned home to Brooklyn intent on working to improve life in the black community. His father, a veteran of the civil-rights movement, suggested that the way to get started in anti-poverty work (as it was then called) was to speak to a fellow member of the Concord Baptist Church, Assemblyman Samuel Wright.

"So I went down to Sam Wright's political club, in Brownsville—corner of Fulton and Saratoga, I think," Green says now. "And it was one of those smoke-filled rooms you always hear about. I mean, it was really smoky. There was an open bar, and people were wearing diamond pinkie rings and white patent-leather shoes. On the wall, there were two big pictures of white people: Sebastian Leone, the borough president, and Meade Esposito, the Democratic-party leader. I bumped into a friend of mine from high school and asked, 'What's this all about?' And he said, 'Jobs. You work for them—grease some palms and they take care of you.' "

Green was then introduced to one of Samuel Wright's lieutenants, who told him the way to help the community was to carry petitions so the club's candidates for the school board could get on the ballot. "I told them I was interested in working on youth issues," Green says. "I asked if there were forums where the candidates discussed the issues, and I was told not to worry about all that. The thing to do was carry petitions. It wasn't exactly what I'd had in mind."

Several weeks later, Green was walking down Fulton Street in Bedford-Stuyvesant when he saw an old teacher of his—Albert Vann—sitting in a storefront office with the sign

*Albert Vann with the Reverend Jesse Jackson in New York.*

graphed by Joe McNally/Camera 5.

# “. . .Because of his alliance with Cuomo, Vann may

VANNGUARD CIVIC ASSOCIATION over the door. He decided to stop in and say hello, having always admired Vann, a tall, bearded man who seemed to radiate quiet intelligence and power. There were pictures of Malcolm X and Marcus Garvey on the walls of the crowded little office. “He seemed very happy to see me, and we talked for two hours,” Green recalls. “He asked me what I’d studied in school and was very interested that I’d combined anthropology, political science, and international studies. We talked about the situation in South Africa, and then we began to talk about what had to be done in Brooklyn. It was immediately clear to me that my future was going to be linked to this man.”

Of such stories are legends—and political organizations—made. Today, Roger Green, who was only one of dozens of idealistic young blacks who gravitated to Albert Vann in the early 1970s, is a state assemblyman from Brooklyn’s 57th District (Fort Greene–Clinton Hill). As for Green’s mentor, there are those who say that Assemblyman Albert Vann, now 48 years old, has become the city’s most important black politician, the man who will rouse the city’s slumbering minorities from apathy and poverty and lead them to eventual political power. There are others, though, who are just as firmly convinced that Albert Vann is more ideologue than idealist, a disruptive force, suspicious and hateful of white people (especially Jews), intent on using confrontation tactics to exploit the city’s already tense racial situation.

There is also a third view: that Albert Vann is simply an old-fashioned political boss, more honest than those (like Samuel Wright) whom he replaced, but with the same ultimate goal—the accumulation of political power and patronage.

If nothing else, the man seems to have an uncanny ability to inspire controversy, and it is a testament to Albert Vann’s complexity and stature that there is an element of truth in all three views.

‘HE’S HAD A VERY GOOD PRESS,” SAYS MARY Pinkett, a councilwoman from Brooklyn and one of Vann’s most bitter opponents. “It seems to be a tradition in the white media to select someone and say, ‘Ah, here he is—the new black messiah.’ ”

Mrs. Pinkett is referring primarily to the *Village Voice,* which has showered Albert Vann with uncritical acclaim—and his opponents with unalloyed vitriol—for nearly a decade. In recent months, though, both the *Daily News* and the New York *Times* have also given increased coverage to Vann in his role as chairman of the Coalition for a Just New York, a tenuous alliance of minority politicians and clergy that is sponsoring a voter-registration drive in an attempt to influence the 1985 municipal elections (and also, to a lesser extent, the 1984 presidential and congressional campaigns). The word is getting around. When Jesse Jackson came to New York several weeks ago to discuss with local black leaders his probable presidential campaign, the meeting was held in Brooklyn, not Harlem, and Albert Vann was the chairman. It is likely that if Jackson runs, Vann will lead his campaign organization in New York.

Vann’s growing reputation isn’t merely a result of media hype, though. It is a reflection of several very real developments that have thrust him into prominence in the city’s increasingly bitter and polarized racial politics:

☐ Vann led the drive to have Dr. Thomas Minter, a black educator, appointed chancellor of schools last spring. Minter lost, but so did Mayor Koch’s candidate, Deputy Mayor Robert Wagner Jr. Vann regarded the appointment of Anthony Alvarado, a Puerto Rican, as a compromise victory. “Once it became a political battle, I’d say yes, we won it,” he says. “The mayor did not have his way.”

☐ The Minter fight led to the establishment of the Coalition for a Just New York. The mayoral triumphs of Harold Washington, in Chicago, and Wilson Goode, in Philadelphia, served to reinforce the frustration of New York’s minority politicians over the fact that *none* of the top elected officials in the city is black or Hispanic. (Indeed, every member of the Board of Estimate—the mayor, the council president, the comptroller, and all five borough presidents—is white.)

☐ Brooklyn now has the largest concentration of blacks—approximately 700,000—in the city and has replaced Harlem as the most logical venue for minority political leadership. “Power is where the numbers are,” Vann has said.

☐ Vann has shown a growing ability to influence elections outside his Bedford-Stuyvesant Assembly district. Recent winners supported by Vann include Roger Green, in 1980 District Attorney Elizabeth Holtzman, in 1981; and Congressmen Major Owens and Edolphus Towns and Governor Mario Cuomo, in 1982. Vann is also credited with Assemblyman Frank Barbaro’s strong showing against Mayor Koch in central Brooklyn during the 1981 mayoral campaign. Vann has now incorporated his Brooklyn allies into the Coalition for Community Empowerment, a group whose goal is to wres power from Meade Esposito’s Democratic-party organization. It should be noted, though, that many of Vann’s opponents consider his apparent influence a media-inspired illusion. “Look at the last election,” says Carl I. Butler, who lost to Vann for the Assembly in 1980. “Look closely. Every one of the candidates Vann supported got creamed in his home district. Even Major Owens got beat by Vander Beatty in Al’s district.”

☐ Vann exercises great influence over the Black and Puerto Rican Legislative Caucus, in Albany. Even though he ceded the chairmanship to Manhattan assemblyman Angelo Del Toro in 1982, Vann still controls the votes. Because of his alliance with Governor Cuomo, Vann apparently controls something even more valuable than votes: patronage. At a meeting in Harlem in late August, black officials from across the state complained to the governor that all black patronage requests had to be funneled through one of three black assemblymen: Arthur Eve, of Buffalo; Herman D. Farrell, o Manhattan; or Albert Vann.

☐ Mayor Edward I. Koch seems to enjoy confronting Vann rather than dealing with him. “If it’s true that Al has used confrontation with the white establishment to build his base and I believe he has,” says one prominent white politician, an ally of the mayor’s, “he couldn’t have had a more convenien adversary than Ed Koch. You might even say that Koch ha helped make Vann what he is today.”

For all that, Vann remains an unknown quantity. He is an intensely private man who shields his family from the pres (he is married and has three children) and chooses his word carefully. Though he’s been portrayed as something of radical, he is stiffly formal and dignified, soft-spoken and restrained. He is a striking figure—tall, graceful, with large sensitive dark-brown eyes—who conveys strength through hi presence, not through bombast. “I guess you could say he’ enigmatic,” says John Flateau, a former Vann aide who is now a senior vice-president at the state’s Urban Developmen Corporation (U.D.C.). “I’ve known the man for nearly half my life, and he’s very close to impenetrable. He’s had to seem tough in public because of all the attacks on him, but he doe have a warm, personal side. It’s just that he doesn’t show i very often.”

While Albert Vann’s emergence may seem a recent phenomenon to all but devoted *Village Voice* readers and residents of Bedford-Stuyvesant, it is the result of fifteen years o painstaking political organizing. It is a process that began in the sixties with the Ocean Hill–Brownsville community-con

# control something more than votes: patronage…”

rol dispute, a battle between blacks and whites that is at the oot of much more of the racial bitterness infesting the city han most people would like to admit.

BY HIS OWN ADMISSION, ALBERT VANN NEVER WAS much of an integrationist. “The earliest position that I can remember taking was that we did not approve of sending children crosstown to go to school. Our position was: Let’s improve the local chools. There’s no magic to sending black kids to white chools,” he says, speaking of the African-American Teachers ssociation (A.A.T.A.), the organization that launched his ublic career. “I wasn’t strongly in the vanguard of integra- on per se. Our strong pitch was for community control, ccountability, pride, heritage.”

**mergence:** *During the Ocean Hill–Brownsville dispute, in 1968.*

Vann’s own heritage was not at all uncommon. His family as part of the great migration of southern blacks to northern ties during the Depression. His parents moved to Brooklyn efore he was born, in 1934, and then separated. His mother, North Carolina sharecropper who got a high-school iploma, “cleaned other people’s homes while my grand- other held down the home front,” Vann says. “Later, my other became a factory worker and eventually was able to art her own business—a grocery store. She’s retired now id lives with us.”

Bedford-Stuyvesant was still a mixed neighborhood in ose days; Vann attended integrated schools. He was a star n the Franklin K. Lane High School basketball team, along ith Franklin Thomas, who is now president of the Ford oundation. “He was a skinny kid, serious-minded about orts, pretty good on defense, always a lot of style,” says homas. “I don’t think any of us had a vision in those days of what we wanted to become. We were just interested in playing ball and keeping our grades up so that we could get scholarships to college.”

After graduating from high school, Vann enlisted in the marines for three years and then attended the University of Toledo on a basketball scholarship. “I was a business major in college, and so, when I came home in 1959, I went to work in a department-store management-training program. I didn’t find it very rewarding personally, though, so I decided to attend summer school to get a teaching credential. Eventually I got a masters in education from Yeshiva University. I really enjoyed teaching from the start.”

Vann says that he was not very “political” when the sixties began, but the civil-rights movement—especially Malcolm X and Martin Luther King Jr.—had a profound impact on him. “I don’t consider myself an angry young man, other than the fact that I’ve read my history. I know the injustice and inhumanity we’ve had to endure. . . . Obviously, there’s an anger when you know that story, and everyone should.” Soon after he began teaching, Vann became one of the organizers of the African-American Teachers Association. “We weren’t organizing for more pay or better working conditions like the union; our organization was based on the quality of instruction. We wanted to improve the curriculum, introduce black history, parental involvement, community control.”

Vann’s first chance to test these ideas came when the city’s Board of Education—as the result of a Ford Foundation report—established an experimental community school district in the Ocean Hill–Brownsville section of Brooklyn. The experiment quickly dissolved into a struggle between the community board and Albert Shanker’s United Federation of Teachers (U.F.T.) over the proposed transfer of nineteen white teachers from the district. Vann was not only president of the African-American Teachers Association but also an assistant principal of Junior High School 271, in the district. He was very much in the thick of things. “When you try to get equal treatment, equal opportunity, that’s when you run into resistance,” he says. “And when you don’t bow to resistance, you become labeled and an image is created for you.”

It is more likely, though, that Vann’s image problem was the result of a series of blatantly anti-Semitic statements that emanated from the African-American Teachers Association during the dispute. When asked if he thinks that any of his statements might have been a bit extreme, he says flatly, “No.” Then he adds, “You’d have to show them to me.”

In the A.A.T.A.’s newsletter of November 1968, there was an editorial that read, in part, “And the Jew, our great liberal friend of yesterday, whose cries of anguish still resound from the steppes of Russia to the tennis courts at Forest Hills, is now our exploiter! He keeps women and men from becoming teachers and principals and keeps our children ignorant.”

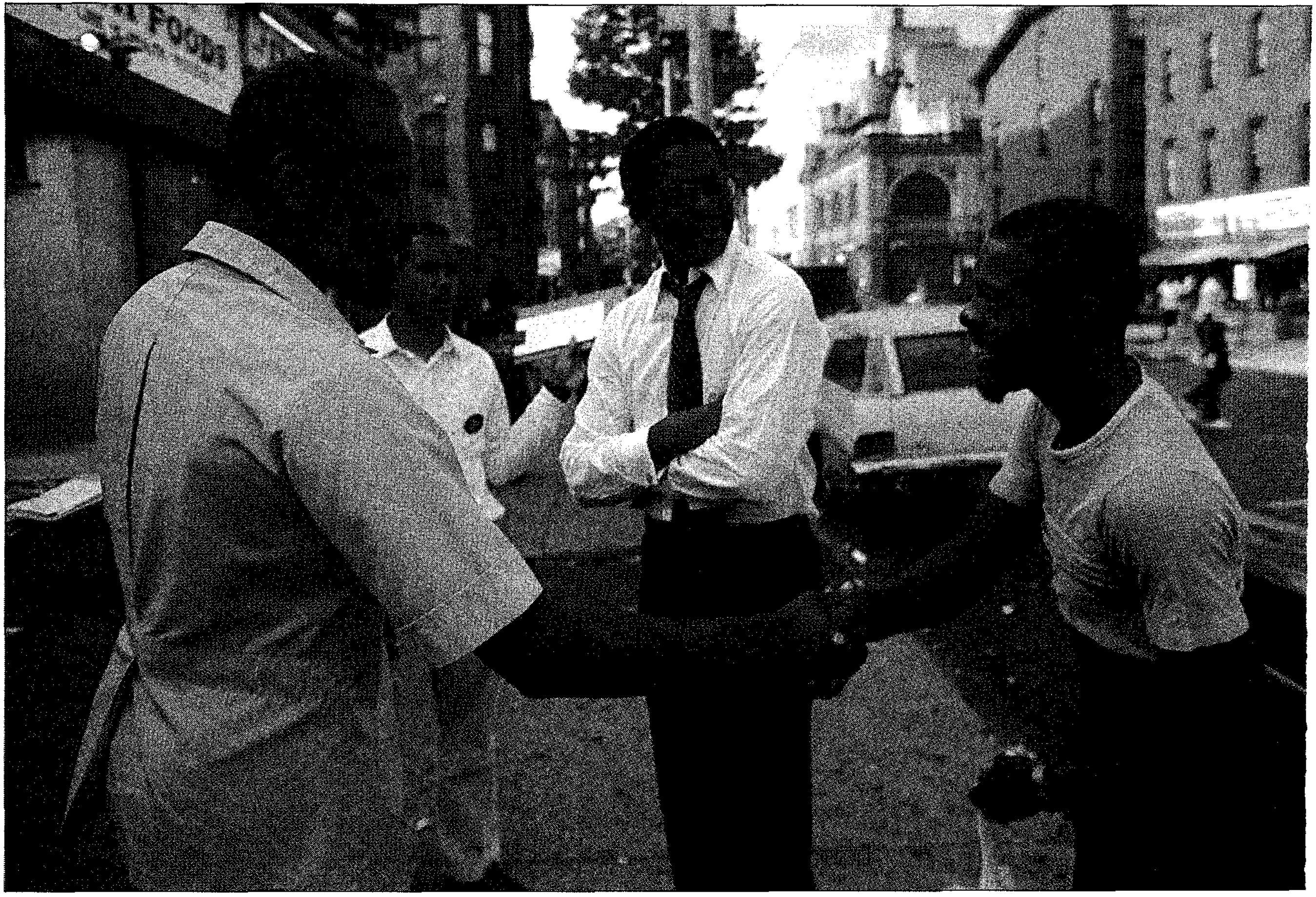
From an A.A.T.A. press release in 1968: “Jews would like us to become what they were in Hitler’s Germany: spineless jellyfish.”

On December 26, 1968, a teacher from the district named Leslie Campbell read a poem on WBAI-F.M. that he attributed to a fifteen-year-old student in one of his classes. It was called “Anti-Semitism,” and it began,“Hey, Jew boy, with that yarmulke on your head / You pale-faced Jew boy—I wish you were dead.”

The poem caused an immediate storm, and Mayor Lindsay announced his intention to have Campbell removed from the schools. According to records kept by a Jewish organization that was monitoring the situation, Albert Vann, responding to Lindsay’s action, called a press conference at which he said that the mayor, “in his hurry to appease the powerful Jewish financiers of the city,” had “played fast and loose” with the civil rights of Leslie Campbell. Vann also said the poem

otograph: *Daily News.*

# “. . .‘I get tired of trying to justify my philosophy about



**Man of influence:** *A growing ability to help elect candidates outside his district.*

had “no anti-Semitic overtones” but was “critical of Jews.”

“Obviously, it’s a reactionary quote,” Vann says now. “I was reacting to something the mayor did. . . . I can’t keep all that stuff in my head. I can’t dwell on it, because I’d become angry if I did. Everything that I said, I would have to go back and read it myself to paint a clearer picture, to make an accurate comment.”

And then he adds, “I did not have sign-off on every [A.A.T.A.] editorial. For me to come to the aid of Les Campbell if he was being attacked should come as no surprise. How I felt *personally*—I get tired of trying to justify what my philosophy about people is, because I’ve never in my judgment been racist. On the contrary, my life experience has been on the receiving end. When did we, as black people, control something where we denied access? How did we stop Italians or Jews or Irish from employment? Blacks have had experiences with whites that bring about a reaction, and it’s almost normal to expect that if your contact is with Jews and if Jews control your commerce you can almost bet there’s going to be an adversarial relationship and attitudes are going to develop. It’s a normal thing.”

Vann’s defenders believe that his statements during that time were more the result of parochialism than anti-Semitism. The U.F.T. *was* mostly Jewish, and it *was* standing firmly in the path of community control. The Reverend Herbert Daughtry, leader of Brooklyn’s Black United Front and a man who has in the past made statements that appeared anti-Semitic, says, “I used to go around saying the Jews controlled this or that. I didn’t realize that when you say those things it hearkens back to things Hitler said about the Jews. I didn’t understand the history of the Holocaust. I mean, if someone said to me that blacks control this or that, I’d be proud.”

But there are no such conciliatory statements from Albe
Vann. He refuses to acknowledge that the things he said m
have been intemperate.

“Al was always someone who’d find it difficult to co
promise,” says Franklin Thomas. “He’d get himself in a r
where 10 percent of what he was saying was totally su
portable and 90 percent was pretty offensive. He would
*mean* the 90 percent, but he’d be in that rut and unable
back off from it. I don’t believe for a moment that he’s an
Semitic. It would be against everything he’s always stood f
At a time when there isn’t much good leadership around, i
really sad that a guy who’s as honest and competent as
would disable himself in ways that could easily be avoide

THE COMMUNITY BOARD LOST THE OCEAN HIL
Brownsville dispute; the white teachers were
instated, and Albert Vann, feeling betrayed by t
board’s capitulation, left the school system.
spent the next several years at Long Island Univ
sity, running a federally funded college-placement progra
for minority students, and then decided to try politics.

After a surprisingly strong race for the State Assembly
an independent line in 1972, he ran again as a Democrat a
was elected in 1974. In Albany, he traded his dashikis
three-piece suits, learned “to move in a power circle,” co
centrated his energies on inner-city issues—welfare, ch
care, education—and built a reputation as a strong a
realistic advocate of the needs of his constituents. “There
no elected official, black or white, who works harder than
does,” says Congressman Major Owens, who served for a ti
with Vann in Albany. Even the U.F.T. has come to ackno
edge his effectiveness: “On education issues, he has be

# people, since I've never in my judgment been racist'..."

excellent," says Ann Kessler, the U.F.T.'s Brooklyn representative.

Soon after his election, Vann established the Vannguard Urban Improvement Association (V.U.I.A.), which has had a major impact on the community. "I was involved in the formation of Vannguard Urban Improvement," says Roger Green, "and the great thing was that from the start we hired only the best—young professionals from Howard, Princeton, M.I.T., urban planners, people versed in grantsmanship. There was no patronage involved."

Unlike far too many other inner-city programs, there has never been the slightest hint of corruption about the venture. It has become one of the largest local-development corporations in the city, with a full-time staff of 65. According to executive director George Glee Jr., V.U.I.A. has cleared 360 vacant lots in the community over the past three years, using unemployed youths as labor. "Part of the job requirement," Glee says, "is that if you're a high-school dropout you have to go back to school. We have a staff of 23 part-time teachers." Recently, V.U.I.A. has begun several more-ambitious economic-redevelopment projects—transforming an old warehouse into an office building (a $275,000 state-funded program) and refurbishing the Reid Avenue commercial strip ($800,000 from the U.D.C. for new facades, and $3.7 million from the city for road improvements). "The thing that impresses me most," says John Flateau, the former Vann aide who now works at U.D.C., "is that nowhere in the community will you see a sign that says, COMPLIMENTS OF AL VANN. But the people know. The word gets around."

There is no question that Vann is popular in Bedford-Stuyvesant. He even won re-election in 1980, when he was knocked off the Democratic-party line because of irregularities in his nomination petitions and ran as a Liberal. "That election did it for Al," says a black politician who is not one of Vann's allies. "It truly was a remarkable show of strength. You just don't win in black Brooklyn without the Democratic line. Unfortunately, it gave him the strength to start expanding his influence beyond his district."

The victory, and Vann's subsequent alliance with Major Owens, marked the emergence of a new generation of black politicians in Brooklyn. Most of the older generation, including Sam Wright, Shirley Chisholm, Vander Beatty, and behind-the-scenes power broker Wesley "Mac" Holder, were liberals when it came to most urban and civil-rights issues but were content to deal with the local Democratic-party organization on such political nitty-gritty as patronage and the drawing of district lines. In the case of Wright and Beatty, they were also willing to use local anti-poverty programs as personal and political fiefdoms. By contrast, Vann, Owens, and most of their allies are more militant than the Old Guard (at least in rhetoric), committed to community control, and especially adamant about redrawing district lines to create more seats for minority politicians. In fact, Vann says one of his most significant achievements as a politician was his successful legal challenge to the proposed City Council–district lines in 1980.

Reapportionment usually isn't an issue that lights a fire in the heart of the body politic, but Vann believes that this is the basic difference between his "reform" movement and the more traditional black politicians he's been trying to unseat. "I think it grows out of a philosophy of self-determination, that the community should have its own representation... and if that's true, you can see how a position on reapportionment would be important."

Major Owens agrees: "Historically, the right of fair representation has been stolen from blacks. To my knowledge, no black has ever been elected from a predominantly white district in New York City." However, Vann seems to have spent much more of his energy opposing black politicians than white ones. In fact, Vann's own state senator, Martin Markowitz, is white—the result of a split in the black vote between a Vann-supported candidate and another black.

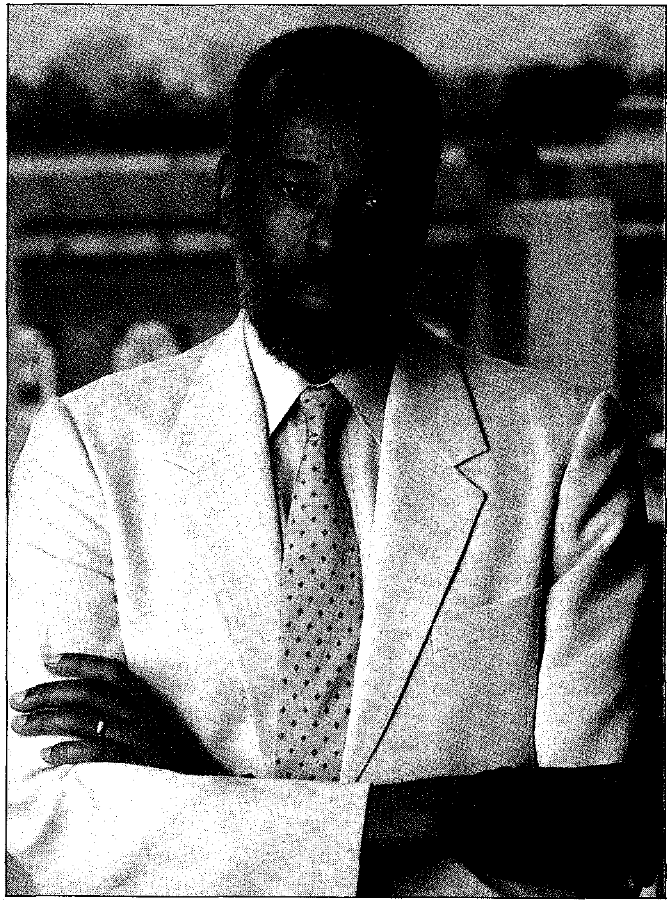
"Vann talks about creating more opportunities for blacks," says one black politician in Brooklyn, "but he's mostly interested in getting jobs for his own people. Because of his alliance with Cuomo, he's able to get Charlie Johnson replaced at U.D.C. by John Flateau. That's politics, not affirmative action. That's just trading my guy for your guy."

Not a bad deal, if my guy is *better* than your guy, but the Vann forces are often at a loss to describe just how they differ from the black politicians supposedly at the beck and call of Meade Esposito's Democratic-party organization.

"What are the issues? *Where* are the issues?" asks Mary Pinkett, who fended off a challenge to her council seat by the Vann-supported Katie Davis in the last election. "I defy him to name one vote I've cast against the interests of black people. I think this 'reform' business is garbage. What we're really talking about is power: Who's going to control?"

MRS. PINKETT HAS A POINT. IN FACT, EVEN MAJOR Owens—who says his politics are "pretty much the same" as Vann's—says that the "reform" coalition hasn't "come forward with a comprehensive program as an alternative—you know, how *we* would run things if we were in power, what we would do about housing, economic development, education. I think that without something like that we're in danger of falling into a cult of personality."

Albert Vann fairly bristles when informed of Owens's observation. "Grandiose and excellent plans don't mean a thing unless you can implement them," he says. "Our primary



**At his office:** *Attracting the best and the brightest.*

# “. . . ‘A lot of people are interested in having me throw

goal right now is to increase our political power base.”

“Al is always talking about the machine. He’s not trying to put in a machine of his own? Come *on,* get serious,” says Carl I. Butler, the man who was defeated by Vann for the State Assembly. “I’ve fought Meade Esposito. I’ve fought against the machine a lot more than he has. He deals with the machine all the time up in Albany. He’s [House Speaker Stanley] Fink’s big buddy. The thing about Al is that he shows one face to whites and another to blacks.”

Butler’s bitterness is no doubt attributable to a string of electoral defeats at Vann’s hands in Bedford-Stuyvesant, but there is some truth to what he says. Even Carl Andrews, a Vann protégé now working for Major Owens, says, “I think Vann is more militant personally than Owens. You’ll see white faces in Owens’s office.”

To which Vann responds, “I’ve hired whites up in Albany but not here in the community.”

IT IS ALSO TRUE THAT VANN HAS KEPT CLOSE TIES TO some of the more extreme elements in black Brooklyn, especially Jitu Weusi (formerly Leslie Campbell, the Ocean Hill–Brownsville teacher who read the poem on WBAI), who founded the East complex, an outpost of Pan-African militancy that includes a school called Uhuru Sasa (Freedom Now) and a food co-op. “It’s like a family network,” says John Flateau. “They’re very close.”

In 1978, Vann, Weusi, the Reverend Herbert Daughtry, and Samuel Pinn, of Brooklyn CORE, formed the Black United Front in response to the murder of Randy Evans, a black youth, by a police officer named Robert Torsney, who was acquitted by reason of temporary insanity and sent to a mental hospital. “When Torsney walked free six months later, we decided something had to be done,” says Daughtry.

The Front chose a rather peculiar target for its first major action: the department stores in downtown Brooklyn. “We wanted the business establishment to support us with a letter to the Justice Department about Torsney, a letter to the mayor—very basic stuff,” Vann says. “But they turned a deaf ear. So we began a boycott and marches, and our demands escalated to include some programs for the community.”

“It was a pressure tactic, pure and simple,” says a white politician. “Those stores were in bad shape to begin with, and the boycott could have put them out of business.”

The boycott ended when the downtown merchants agreed to establish a Randolph Evans Memorial Scholarship Fund of $15,000 annually and a Randolph Evans Memorial Crisis Fund of $80,000. The business leaders also agreed to set up a job program called Career Opportunities for Brooklyn Youth (COBY), which became the focus of a second boycott by the Black United Front. COBY was soliciting applications from about twenty community agencies; the Front wanted to be the sole source of applicants. “The second boycott didn’t get much support,” says one businessman. “At that point, squads of kids went into A.&S., causing disturbances, threatening executives, harassing women on the elevators.”

Brooklyn businessmen say that Vann played a much less “visible” role in the second boycott, but that he may have been involved in some of the negotiations after the department-store rampages when the businessmen threatened to stop supporting the Randy Evans scholarship and crisis funds. “I wasn’t a part of that,” Vann says. “I don’t know about that. I remember hearing something, but I wasn’t involved.” Vann has been involved in other Black United Front protests, including the Eastern Parkway protest march after a black youth, Victor Rhodes, was beaten by Hasidic Jews in Crown Heights. “I’ve been willing to go into the streets for the things I believe in,” Vann says, “but it hasn’t happened that often.”

Many black politicians in Brooklyn are much less concerned about Vann’s occasional forays into the streets than they are about his running battle with Mayor Koch, which literally began the day Koch was inaugurated (the Black United Front picketed the event) and has continued unabated ever since. While Vann and the mayor have disagreed on serious issues—the closing of Sydenham Hospital, cuts in the city’s anti-poverty program, affirmative action, and, of course, the new schools chancellor—their confrontations more often have been over matters of style rather than substance.

“I supported Dr. Minter for chancellor,” says Councilwoman Pinkett, “but not in the same way that Vann and his people did. They used him as a sacrificial lamb for political expediency. You just don’t go around calling the mayor a racist if you want to get something accomplished. You didn’t see Vann saying to the governor, ‘Hey, Mario, you S.O.B., give John Flateau a job at U.D.C.’ ”

Vann argues, with some justification, that the mayor has shown little willingness to sit down and negotiate. In fact, after his re-election, in 1981, Koch said that while he wanted to repair his ties to the minority community one person he wouldn’t sit down with was Albert Vann. “I always judge by actions,” Vann says. “I try to negate my personal opinions. I’m dealing with politics in a power circle. You know, there can be dialogue, there can be compromise to get the people what they need. I didn’t support Koch for mayor; nonetheless, I was prepared to deal with him and support him when necessary. History is revealing that he’s not doing a good job. The quality of life is at an all-time low for the people I represent.”

For his part, the mayor says, “I have no comment at all to make about Albert Vann.”

To which Vann replies, “That’s encouraging.”

The mayor is not alone. City Council President Carol Bellamy said, through a spokeswoman, that she didn’t feel she had anything to contribute about Albert Vann. Brooklyn Borough President Howard Golden also said, “No comment.”

City Comptroller Harrison J. Goldin, though, was more than willing to talk. “I’ve dealt with him on problems in his community—the growing rate of tax foreclosures, for example—and I’ve found him straightforward, honest, smart, and reliable,” Goldin says. “His stature has grown in recent years. He’s become a leader of substance, with influence beyond his district.”

The comptroller’s praise is no doubt heartfelt, but he admits he’ll be seeking Vann’s support when he runs—for mayor, probably—in 1985; in that regard, it is probably no coincidence that Goldin recently added Annette Robinson, Vann’s Democratic-party district co-leader, to his staff, or that he’s been a persistent presence at black political-fund-raising events in recent years.

The notion that Harrison J. Goldin could emerge as the great black hope in the 1985 mayoral campaign may seem ludicrous at first, but stranger things have happened. In 1981, a coalition of white liberals and minority politicians—Albert Vann prominent among them—supported a largely unknown Brooklyn assemblyman, Frank Barbaro, against Koch and came away with more than 30 percent of the vote. With a successful registration drive and a better-known candidate, Vann argues, there might be a real chance of defeating the mayor in 1985. Vann and his allies are so alienated from Koch at this point—the enmity is *so* intense—that they’d probably support Abe Beame if it seemed he had a chance to win.

Of course, Vann is hoping that a strong minority candidate will run, but—for now at least—the chances that a black or Puerto Rican will be elected in 1985 seem slim at best. The potential candidates are predictable—former elected officials like Herman Badillo, Percy Sutton, and Basil Paterson, who

# my hat in the ring for mayor. A lot of people'...”

**Private lives:** *Vann generally shields his wife, Mildred, and daughters Binta (left) and Fola from the public eye.*

e capable, if bland, and unlikely to cause much excitement nong white voters. Others who have been mentioned in- ude Congressman Charles Rangel (unlikely because he has ecome a power on the House Ways and Means Committee, Washington, and probably will stay there), well-known inority non-politicians like Schools Chancellor Alvarado d Frank Thomas, of the Ford Foundation (unlikely because th have vehemently denied such rumors), and Albert Vann mself (unlikely, as even Major Owens has conceded, be- use of his controversial past).

Both Vann and Owens admit that if their voter-registration ive doesn't achieve the expected results and if the Coalition r a Just New York is unable to reach agreement on an ceptable minority candidate they might have to support a hite for mayor in 1985. Will it be Goldin?

“I wouldn't make a comment on that now,” says Vann. “I sume we'll be able to reach a consensus on a minority ndidate.”

In the end, no matter whether the candidate is black or ite, the campaign against Koch in 1985 will undoubtedly eate the most bitter election struggle the city has seen in cades, and the bitterness will not stop there. “The mayor- ty is important, but it isn't everything,” Owens says. “We ed to get black and Puerto Rican votes on the Board of timate.”

The minority coalition probably will have better success in ecting borough presidents and, perhaps, a new City Council esident or comptroller. City Clerk David Dinkins has an- unced he'll run again for Manhattan borough president in 85, and Assemblyman José Serrano may well run in the onx (although he's been mentioned by Mayor Koch as a possible running mate, to be council president). And there is the distinct possibility that Albert Vann will launch a frontal assault on the Meade Esposito forces by running for borough president in Brooklyn.

SITTING IN HIS OFFICE IN BEDFORD-STUYVESANT'S REStoration Plaza, a color poster of Malcolm X on the wall, surrounded by an array of community-service awards, Albert Vann leans back in his chair and considers the future. He says that he believes his reform coalition has taken political control in black Brooklyn. “I would say that our view of politics, our way of doing things, is prevailing . . . but it's not an easy thing. The Meade Espositos, the mayor, will continue to use people like Mary Pinkett as buffers, as a resistance to us.”

He believes “there's no doubt” that his coalition's next step will be a boroughwide challenge to the Esposito organization. “As you look at power relations in Brooklyn, I think it's clear there could be a minority person elected borough president.”

Is he considering a race for borough president himself?

“That's an option.”

There are other possibilities, though. “To stay in the Assembly, where I think I'm doing a good job. Becoming a part of the leadership there. There's nothing wrong with being in the leadership of the State Legislature,” he says in a way that doesn't make the prospect seem very exciting.

“You know,” he says, leaning forward, “a lot of people are interested in having me throw my hat in the ring for mayor. A *lot* of people . . .”

He leans back and smiles. “Then again, I can just retire or teach.” ■

# A Double Life

By Erica Abeel

## The Fine Art of the Dual Achiever

It is 5:30 a.m., for Joe Wilder the best time of day. He loves the silence, the calm, the absence of pressure. He goes to the easel in his "studio," a corner of the big bedroom overlooking West 86th Street, and studies the painting of a man naked to the waist, awash in the sea light of Long Island's eastern end: *Joe Wilder on the Beach,* his first self-portrait.

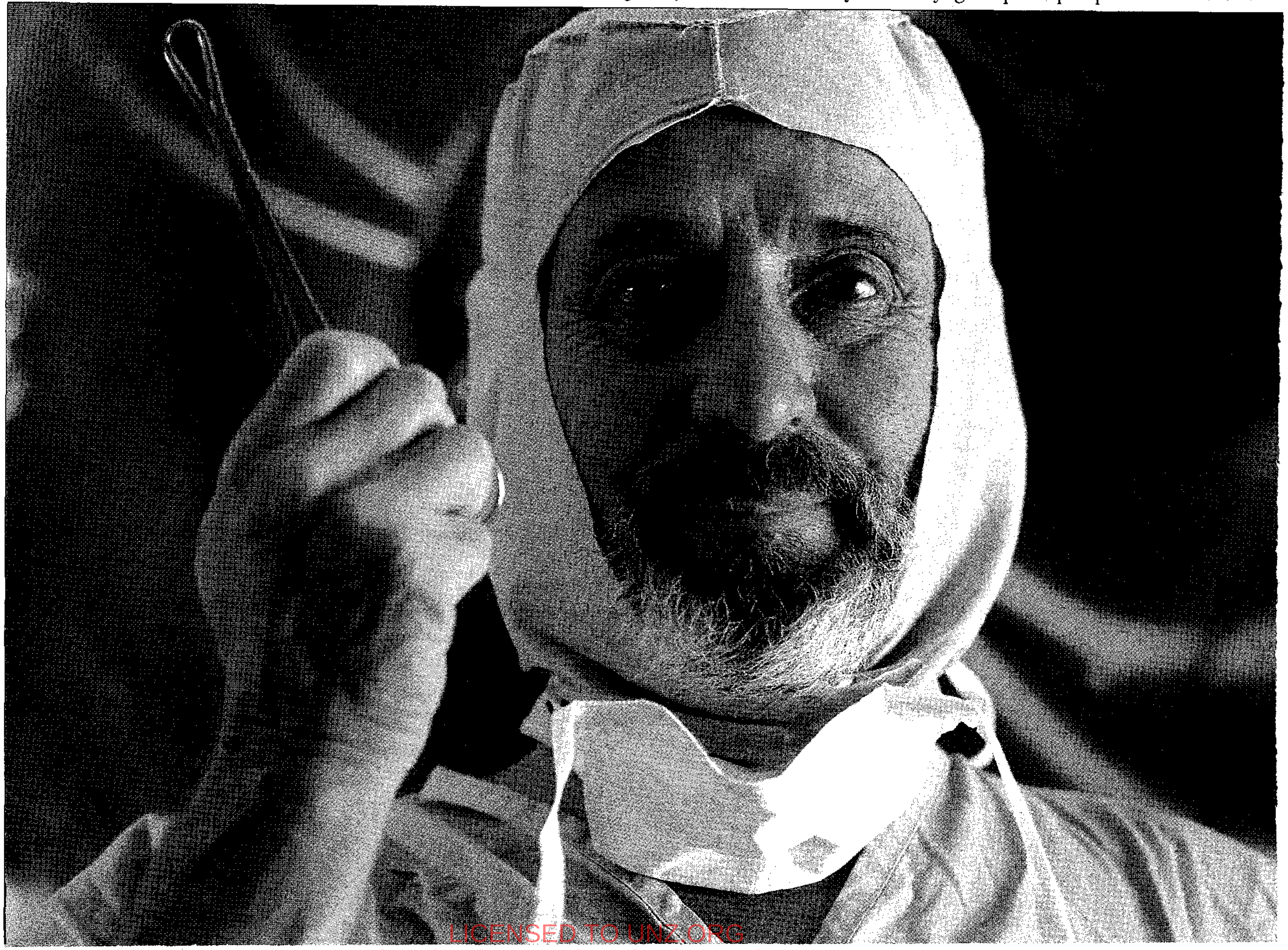
He works on the hand. To burnt sienna he adds darker colors, a raw sienna, an ultramarine blue for the wrinkles and crevices. "The hand is always the hardest," he says. "So many things going on in a small area, you can't fake it—if you don't watch out, you get a lobster claw."

At 6:30, Wilder, 63, showers and dresses while his wife, Cynthia, makes breakfast and gets Nicholas, 13, and Alyssa, 16, off to school before leaving for her job as a curator at the Museum of Natural History.

It is now 9 a.m. The hush of the O.R. is broken only by the beeping of the cardiac monitor, the respirator, and a baritone voice: "Hemostat, please. Sponge, please. Always use the tip of the scissors. Do it gently and delicately. Don't want to get him bleeding. No i strument like a knife. Like a gracio person you should use it.... Whic nerve runs right here? Here's the tric part. Let's take lots of time here. Do cut what you can't see.... Nicely done

In his second persona of the mornin Dr. Joseph R. Wilder, professor of su gery at Mount Sinai School of Medicin is taking a first-year resident through gallbladder operation.

An eminent physician also we known as a painter of racing cars ar athletes, Dr. Wilder belongs to an u likely group of people who hold dow



high-level jobs in business or the professions and are also highly regarded novelists, poets, painters, sculptors, or musicians. They are not hobbyists or amateurs; their art is not an avocation subordinated to their "real work." They are professionals in two fields, enacting the pervasive fantasy of living in two worlds and leading two lives.

Of course, today's dual achievers didn't invent the double life. Herman Melville was a Customs inspector; composer Charles Ives worked in insurance; poet William Carlos Williams was a doctor; and, perhaps most celebrated as a dual-careerist, poet Wallace Stevens was a vice-president of the Hartford Accident and Indemnity Company. It is unlikely, however, that their day jobs took as much out of them as competitive New York occupations do now.

Contemporary dual achievers are blessed with great energy. They also have the mental suppleness to move back and forth between business and art—the ability to put an inspiration on hold, then turn creative when the opportunity arises. They also do not suffer the way one expects artists to. They aren't tormented souls with stormy love lives, but well-adjusted people, often flourishing in marriages of over twenty years. They don't chafe at detested jobs, but enjoy their work in the world of action. Paradoxically, they actually function *better* by working in two fields; their art and commerce seem to complement and cross-fertilize each other.

However, they sometimes arouse resentment and suspicion because they go against the grain. The person proficient in two areas is disquieting because his second career casts doubt on his commitment to his first. It invites the dangerous labels "dilettante," "moonlighter." It suggests he has surplus time and energy. And dual achievers live almost entirely without what is normally thought of as leisure. Considering that most people marshal all their resources to excel at one endeavor, how do these mavericks succeed at two? And, given the hazards of the enterprise, why do they do it?

FOR JOE WILDER, IT WAS A MATTER of falling in love. All his life, he had aimed at becoming a leader in medicine: He had studied at Dartmouth and Columbia, created and directed the Department of Surgery at the Hospital for Joint Diseases, built a reputation as an expert in trauma, won the prestigious Markle award for research in cardiovascular surgery. Then one day a patient, the late Zero Mostel, said, "Come down to my place on 28th Street — you're working too hard."

## DR. JOSEPH WILDER

SURGEON / PAINTER

'I have an enormous sense of freedom from the responsibilities of having another's life in my hands."

"I walked in and I was devastated," he says. "There were a bunch of people drawing a nude model. I loved the smell, the camaraderie—it was so removed from all my years as a dedicated medical student. I snuck off and got a little studio. I painted on Saturday and one night a week."

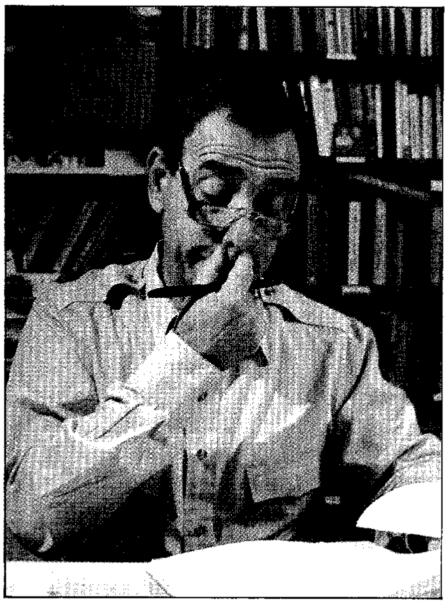
Wilder knew immediately that painting would become an important part of his life. "No single emotional experience was as great as that one. I couldn't believe that at 39, after such cautious discipline and careful training, after everything was proper and set, I could pursue this whole side of myself I never knew I had. I was consumed by a love of painting."

Now Wilder, who still has the wiry frame of an all-American lacrosse player, exhibits at the Allan Stone and Spectrum galleries and is widely represented in museums, including the National Portrait Gallery, in Washington, and in private and corporate collections. Along with his exuberant series of athletes, he is perhaps best known for his photo-realist paintings of racing cars that encase their inscrutable drivers, and has recently tackled the most "challenging genre of all: still lifes."

But how has Wilder managed, while keeping the difficult hours of a chief of surgery—and remaining "neurotically reliable"—to produce so large a body of work?

He has no exceptional traits, Wilder says. But of necessity he has learned to paint in stolen moments, in found time:

Photographed by Michael O'Brien Archive.



## DANIEL STERN

TV EXECUTIVE / NOVELIST

> "When I stay at the Beverly Hills Hotel, I have a typewriter in my room. People at parties ask me when I write. 'I'm writing now,' I tell them."

In the half-hour before dawn he'll work on that hand in the self-portrait. Then, after a day of surgery, rounds, and lectures, he'll paint for an hour before dinner—while he's "still fresh," he says, collapsing sideways and laughing at the absurdity of his phrase. And he paints weekends, often in his studio in Springs, Long Island, where he "always has a painting waiting, like a mistress." His other trick? "I learned that immediate success, though desirable, was not necessary. It's the *process* that counts."

He paints, Wilder says, because art is his "private world, private landscape. I owe no one; no one owes me. I'll paint in my bedroom with three kids flying in and out—I'm oblivious. I don't have to worry 'Is his temp up? Did I give the right orders?' I have a sense of enormous freedom from the responsibilities of having another's life in my hands. It makes me ecstatic. And painting is a perfect counterbalance to surgery. If you mess up a painting, you scrap it. But in surgery there's no margin for error."

TO DANIEL STERN, VICE-PRESIDENT of promotion, East Coast, at CBS Entertainment and a prolific novelist, the question of *how* he writes his novels is inseparable from the question of *why* he writes them. "If you have a book you have to write, you write it," says Stern, who is willing only to say he is "over 50." He is the author of nine novels, among them *The Suicide Academy* and, most recently, *An Urban Affair.* "I've had long dry spells because I didn't have a book burning inside me. But when you have a story that demands to be told, you find a way to do it."

That sounds inspirational, yet Stern's hectic bi-coastal schedule would seem to militate against sustained literary efforts. At least ten times a year he flies to Los Angeles. On a typical morning at the CBS Building, on West 52nd Street, he studies the daily ratings, looks at print ads for *TV Guide,* meets with members of the network sales department, the with the sports department, then wit the director of administration to revie personnel problems. Every six minute there's a phone ringing and a differer texture of problem to solve. By the tim he calls the Coast, at noon, the day ha only just begun.

But he can always fit writing into h calendar, says Stern, a man with mobil Groucho Marx eyebrows, who talks fas walks fast, and delivers a fast punch lin In New York, he tries to produce minimum of 250 words—or one page– a night after dinner, whether it takes hi from nine to twelve o'clock or nine t three. "There are also weekends, vac tions, buses, trains, planes," he say "When I stay at the Beverly Hills Hote I always make sure I have a typewriter i my room. People at parties often ask m when I write. 'I'm writing now,' I te them."

## LOUIS AUCHINCLOSS

LAWYER / NOVELIST

> "The transition from law to writing is like a vacation. It makes me feel alive."

LAWYER-WRITER LOUIS AUCHI closs, doyen of two-care people, never feels deplete because "the transition fro law to writing is like a vac tion. I never need to get away fro writing," he says. "Writing makes m feel alive."

To judge by the 66-year-old Auchi closs, alternating the two must als preserve youth; he is tall and thin, patrician Valentino who unabashed enjoys his own wit. The law certain hasn't hampered his literary producti ity. During the 25 years Auchincloss h been a partner at Hawkins, Delafield Wood, working in the trusts-and-estat department, he has produced roughly book a year, among them such novels of manners and morals as *The Embezzler* and *The House of the Prophet,* and *The Rector of Justin.*

In his office, high above Wall Street, his literary half dominates: The cabinets hold foreign-language editions of his novels; on a table is a manuscript he's working on with his relative by marriage editor Jacqueline Onassis (page 32); the walls are hung with framed marriage contracts from the courts of Louis XIV, XV, and XVI. Though he hates to talk about the "when and the how," Auchincloss obligingly explains that he writes his first drafts in longhand, mainly on weekends in his house in Bedford (his wife, Adele, gardens, and they socialize little in the country). Then a retired secretary able to read his "least squiggle" retypes his manuscript triple-spaced. "I can revise anywhere, even on the subway," he says.

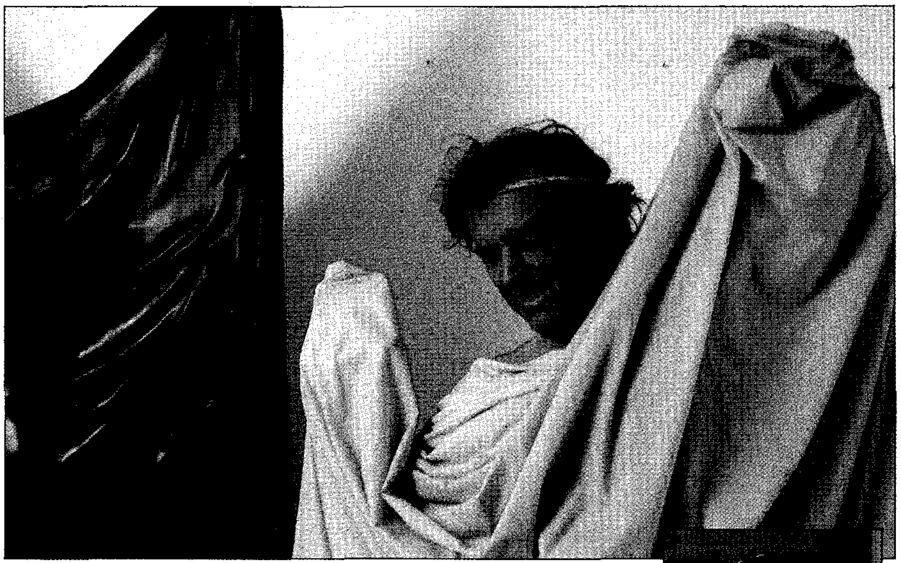
He has evolved only one special technique: He can drop and pick up a novel n progress at any point. "It's like a rehearsal at the Metropolitan Opera. When the conductor stops the singers and musicians, they can pick up the score without going back to the beginning. I'm an adaptive animal. It was necessary to my life to use bits and pieces of time."

But why not *just* write? The name Auchincloss does not conjure images of Neediest Cases. Surely without practicng law he could scrape by? He answers hat his grandparents suffered heavy osses in the Depression and that his ather, though a partner at Davis Polk, didn't put money aside. "I've made my money in law, the stock market, and writing. You need every penny you an get."

Despite several best-sellers and a large, loyal readership, Auchincloss has lso stayed with the law because he is bedeviled by the same doubts that plague the less accomplished. Unfairly r not, critics tended to dismiss him, he ays, as a "duckbill platypus" beause, in his words, he's a Wasp, a registered Republican, and an entry in the ocial Register, and, unlike Updike, Roth, and Bellow, he records the tribulaons of the ruling class. The lack of critical approval may have made him edge his bets. "If a person really has the ift to be a novelist, he should give it 100 percent of his time," says Auchincloss. But," he adds ruefully, "you never *now* if you have the talent. You risk wasting your life."

VENTURE CAPITALIST–SCULPTOR Walter Channing, a man who looks more at home in a lumber jacket than pinstripes, often dreams of giving sculpture all of his time. But he can't manage to take a sabbatical from business. An old-line Bostonian and graduate of Harvard Business School, Channing, with partner Barry Weinberg, has built Channing, Weinberg into the leading business-and-investment-strategy consultant to the health-equipment industry ("The Bottom Line: Healthy Investments," September 19). He has also created a venture-capital partnership that specializes in promising new medical technology. At the same time, Channing, 43, built a reputation as a sculptor in wood, showing at the O.K. Harris and Himelfarb galleries. Among his more provocative pieces are giant pencils that emerge from tree trunks and end in whittled, painted-lead points, and, more recently, trompe l'oeil wall tapestries in wood veiling voluptuous female torsos.

But creativity and the needs of venture capitalism are not always compatible. Friday night, for instance, Channing may arrive at Kennedy on the red-eye from Los Angeles after having spent a week scouting investments in Silicon Valley. He has lost, somewhere between the coasts, the creative urge that hit him in a hotel room in Palo Alto, but he can't lie around waiting for inspiration to strike, because he must set up a symposium on "The New Business of Medicine" at the Plaza.



WALTER CHANNING

VENTURE CAPITALIST / SCULPTOR

'You have to be made of stern stuff to carve out the time to be an artist. At times you have to be ruthless."

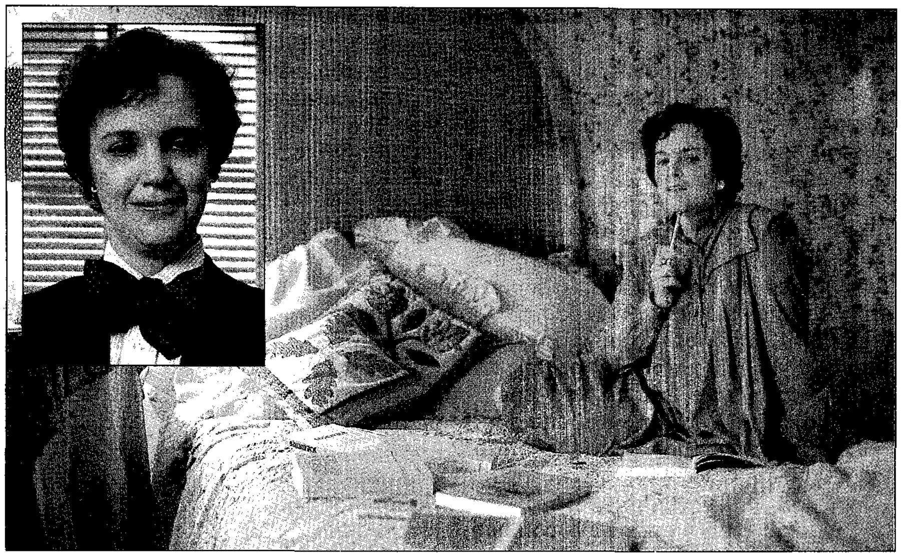
But usually Channing can focus on sculpting with exceptional intensity, especially when preparing for a show. "I'm able to ignore all distractions, even necessities. You become a pain in the ass to everyone around you when in a period of productive energy. You have to be made of stern stuff to carve out the time to be an artist. At times you have to be ruthless, because people need you and you're not available to them."

The ruthlessness, Channing feels, is justified. "At times, I like making money, I like medicine, I like being successful," he says. "But the only thing I really think is important is art. It's not even a close call. I thirst for the challenge of becoming an important sculptor. There's no chance for immortality as a businessman."

There is no question, though, that his twin vocations have eroded his family life. "At times, my wife considers herself a 'sculpture widow,' " Channing says. "And I'm often tired—just from the business side of my life. She's reasonably fed up."

Marital strife, however, is an exception for dual achievers. Their mates aren't jealous of the resident artist's second involvement but, frequently involved in the arts themselves, encourage and protect it, and children share in the excitement of publications and openings. Whenever TV executive-novelist Robert Kotlowitz sequestered himself in his study for the weekend to write, his wife, Billie, a psychologist, would tell the children, "Mustn't disturb Daddy. He's inside doing God's work." Daniel Stern's wife, Gloria, a literary agent, loves being married to a man with an overarching need to create. "I don't know what I'd do," she once told him, "if you came home at night, finished dinner, and just wanted to relate."

The two-track life also offers dramatic



### CAROL RINZLER

LAWYER / JOURNALIST

> 'I don't jog, don't need a lot of sleep, don't entertain, don't go to plays, don't see my friends much, and I don't clean house."

advantages over that of the average artist. Dual achievers enjoy the pleasures of being an artist without the poverty that usually accompanies it. (Poverty is no exaggeration: Most musicians, for instance, make under $5,000 a year, and a recent survey conducted by the Authors Guild estimates that the median per annum income for writers is $4,775.) They also have the respectability and status that our society often denies artists. As a doctor, Joe Wilder has noticed with dismay, he receives a deference he never encounters as a painter.

MOONLIGHTING IN THE arts also makes you better at your job: You do it without confusion, feels Earl Shorris, 47, senior vice-president of the N. W. Ayer advertising agency and author of *The Oppressed Middle* and *Jews Without Mercy: A Lament*. "If you have no outlet for your artistic drives, you're likely to produce arty ad copy instead of copy that sells goods, so it becomes ineffective, a burlesque of art *and* business."

Conversely, Shorris believes, a writer should work in the "real world"—the marketplace—to make him a better writer, since writers need to know how the world works.

Most important, Shorris works in the real world for his conscience. A devoted father, he asked himself some hard questions: "Do I take anything away from my family to be a writer? Do I limit their opportunities in favor of mine? If I were certain my work was timeless, I'd consider putting my family at risk. But what if I traded my kids' opportunity and security for a lot of garbage?"

To do right by both family and writing, Shorris simply "slept less." From age 25 to 45, he followed this schedule: dinner with his wife, Sylvia, and his children; then a nap from 9 to 10:30 P.M.; then writing from 10:30 P.M. to 4 A.M. He began work at 9 A.M., after four hours' sleep. Shorris no longer adheres to this schedule, though, because on June 24, 1982, "out of the blue," he suffered a heart attack.

Shorris is unimpressed by the rigors of his schedule when he compares it with the obligations juggled by women. "Any woman who writes and raises a family is doing *more* than a man with two careers," he says. So, by Shorris's arithmetic, a mother with two careers has three jobs. This may partly explain why so few women are dual achievers. In addition, the influx of women into the job market is a relatively recent phenomenon, and even more recent is the widespread drive to have a *career* rather than a mere job.

True, the city boasts a considerable number of multitalented women. Rosalyn Drexler was at one time a wrestler as well as a writer. Carole Langer is an adwoman and a documentary filmmaker (her *Children of Pride* was a recent PBS highlight) but not, strictly speaking, based in two worlds, since her commercial TV work is now only part-time. Lois Wyse, president of Wyse Advertising, has written more than 45 books, but her novels and poetry remain unappreciated by the literary world. ("Lois writes the same kind of stuff at night that she writes during the day," observes a colleague.)

But then there is Carol Rinzler. A former book publisher, magazine editor, and regular book reviewer for the Washington *Post,* she is now a lawyer with Cahill Gordon & Reindel, a major Wall Street firm, as well as a journalist of the first rank and the author of several books, among them *The Girl Who Go All the Breaks* and *Your Adolescent: A Owner's Manual.* She also supporte her family while attending Yale Law School and is a heroic figure to numerous women throughout the city; somewhere in there she helped found the Women's Media Group.

Rinzler, 42, works a 60-plus-hou week as a lawyer ("You can *never* over research a case") plus all the res through rigorous self-denial. "I don' jog, don't need a lot of sleep—I functio on six, seven is self-indulgent, five is self destructive—don't entertain, don't se my friends much, don't go to plays, se only a few movies, haven't been to museum in years, just got my first serious haircut in eight years, don't hav manicures and pedicures, don't go to psychiatrist, don't clean my house, don' cook fancy things." She also credits he productivity to "stamina and fear—fea that my kids would starve." Because o her primary obligation to law, though she makes compromises, generally limiting her journalism to assignments wit flexible deadlines.

The joy of writing is not one of he reasons for embracing two-plus career "It's so bloody hard, and it doesn't pa But I like to write."

Unlike law, writing gives her visibilit "As an associate I produce, but I'm n entirely satisfied to produce anonymously. I like some tangible, shinin reward for my accomplishments. If achieved renown as a lawyer, maybe th would satisfy some of my need for fam I also find it difficult to close off option I like to use all of myself. I truly want t do it all. I'm excited by and have tot curiosity about virtually everything."

But having it all and then som doesn't come without trade-offs. Rinzl doesn't elect her no-frills routine out a penchant for self-punishment—she' love some leisure; it's amazing, she say how fast she could return to her form life as an Upper East Side matron. An she suspects her children, though the delight in their mother's achievement might have swapped them for more her time.

ADD TO THE PHYSICAL STRES es the fact that many a envious of the doubly ta ented. Joe Wilder, for exa ple, met with disparageme on both sides of the fence. His co-chie and superiors at the hospital refused, h says, to believe that a good doctor coul also be a serious painter—even though Wilder put in enormous hours; his fellow painters dismissed him as a dabbler. And this is not an isolated instance, according to several doctors. An orthopedist at a New York hospital who is also a fine concert pianist is regarded by fellow pianists, he says, as "a rich doctor horning in on business." He also gets his knuckles rapped by fellow doctors. After a successful benefit at a major New York hall that raised a large sum for the hospital (and was marred only by doctors applauding between sonata movements), the chief of medicine told him, "We want you known as this hospital's orthopedics specialist, not its concert pianist." Such constraints, believes the orthopedist-pianist, are "based on jealousy. What else could it be? My colleagues know damned well my music doesn't cut into my medical competence."

"It's male pregnancy envy in the arts," ays Daniel Stern, whose colleagues in his early copywriting days looked skance at his writing. "There was a feeling of uneasiness, perhaps the unconscious thought 'I'm just as creative as ou are—how dare you express it!' "

More justifiably, the dual achiever gets accused of diverting too many hours nto his art. Says Stern, "When I was a opywriter, a superior would see me itting at my desk and wonder, 'Is he thinking about his novel? On *our* time? How can I control his mind?' " One ompany went so far as to make a claim n the income from one of its employes' novels.

The problem may be even more severe in an hour-intensive field such as law. ays a senior partner at the law firm of Debevoise & Plimpton, "As a partner, it makes you nervous if a colleague has a heavy involvement in an art form. Lawyers operate under tremendous time pressures. Sometimes you really have to go round the clock, work weekends, and it's not predictable. You need a great commitment to the client's interest. The blend works for Louis Auchincloss in the estates field because you can take your time about drawing up a will. Not in the corporate area. If a client wants to buy a company, he wants it yesterday."

BUT THE WORST LIABILITY FOR the dual achiever is that prevailing prejudices will jeopardize his power to earn a living. An incident dating from the early fifties bears this out. When Louis Auchincloss applied for a job with the United States attorney's office, he was turned down, despite then U.S. attorney Paul Williams's sympathy for the arts. The appointments-committee members were suspicious that Auchincloss's literary sensibilities were incompatible with the role of prosecutor, and they also feared that he was seeking material for his fiction.

EARL SHORRIS

AD EXECUTIVE / AUTHOR

'If you have no outlet for your artistic drives, you're likely to produce arty ad copy.'

Happily, most dual achievers avoid these problems by working in relatively hospitable fields. But isn't it excessively driven, even in New York, to live without the leisure normally considered necessary for health and happiness?

Most experts don't think so. "A certain compulsivity," says psychoanalyst Hanna E. Kapit, "is a necessary ingredient of all success." Nor should one assume that dual-careerists are "driven," according to psychiatrist Peter B. Neubauer. "Two jobs instead of one is not the determining factor. A guy with only one job, whose competitiveness extends into everything he does, may be far more driven. You can only call a person driven if he wants to get off but can't."

But are they bizarre from a biochemical standpoint? Could they be suffering from "hypomania," a state marked by intense energy and boundless optimism? Most likely not, according to Dr. Donald Klein, director of psychiatric research at the New York State Psychiatric Institute. "Hypomania," he says, "also includes impulsiveness, bad judgment, a high degree of distractibility, which is virtually incompatible with creativity, and generally out-of-control behavior. And far from a stable marriage, the hypomanic person often has multiple sexual involvements."

It is likely, however, according to Dr. Klein, that the dual achiever's energy is not simply a character trait. The brain makes its own stimulants containing amphetamine-like elements that produce the energy surge and highs we experience when falling in love or getting a job promotion. And "conceivably—it might be testable in the future — the dual achievers have *more* of these natural substances in their bodies," Klein says.

Dr. Richard Rabkin sees two-career people as genuine cultural mavericks because their notion of pleasure differs from the majority's. In America, pleasure is ordinarily defined as deriving from consumption rather than production. But dual achievers unwind by creating. True, the creative *process* may hurt, but the product—the novel, poem, painting—gives them pleasure. Through their capacity for delayed gratification, they experience what Dr. Rabkin terms "aristocratic pleasure."

Dual achievers, then, have augmented the prevailing concept of leisure. Instead of a recess from yourself, leisure can be activity of the highest order, a form of work-as-play that recharges rather than enervates. Leisure time is a chance, as Carol Rinzler puts it, "to use all of yourself, to exercise all your options." By combining action in the marketplace with creation of a private world that offers, in Earl Shorris's words, "the possibility of lasting beyond tomorrow," the dual achievers propose a new model of personal fulfillment. ■

# Jill St. John talks about her first time.

ST JOHN: My first time was in Tre Scalini, an adorable sidewalk cafe in Rome.

*INTERVIEWER: Oh, really? Right out in the open?*

ST JOHN: Sure...you see, I'm basically an outdoorsy type of person.

*INTERVIEWER: I see. You must tell me all about it.*

ST JOHN: Well, we were just relaxing after a hard day of shooting. Just me and the crew. It happened with the stunt man.

*INTERVIEWER: The stunt man?! That sounds a bit risky!*

ST JOHN: Oh, it wasn't, really. You see, he was Italian, and they just seem to know about these things.

*INTERVIEWER: Go on.*

ST JOHN: He was very romantic. He leaned close and whispered, "Gingerly?"
"Well," I said, "I've never been shy about anything before." He gave me a charming grin, then ordered a Gingerly for me...that's Campari, ginger ale and soda. And a Campari and soda for himself.

*INTERVIEWER: A little mix of Italian and American...how interesting. Well, how was it?*

ST JOHN: Very satisfying after that long, hot day. See, it was deliciously light...and so refreshing. A very special experience.

*INTERVIEWER: Did you ever have it again?*

ST JOHN: Of course...many times. It's not the kind of thing you try once and then forget about. I've gone out with some outstanding men, and they all knew one or two new ways to enjoy it. I prefer "The Exotic." That's Campari with grapefruit juice.

*INTERVIEWER: Well, you seem to have come a long way since your first time.*

ST JOHN: What can I say? It's hard to resist something when it just keeps getting better and better.

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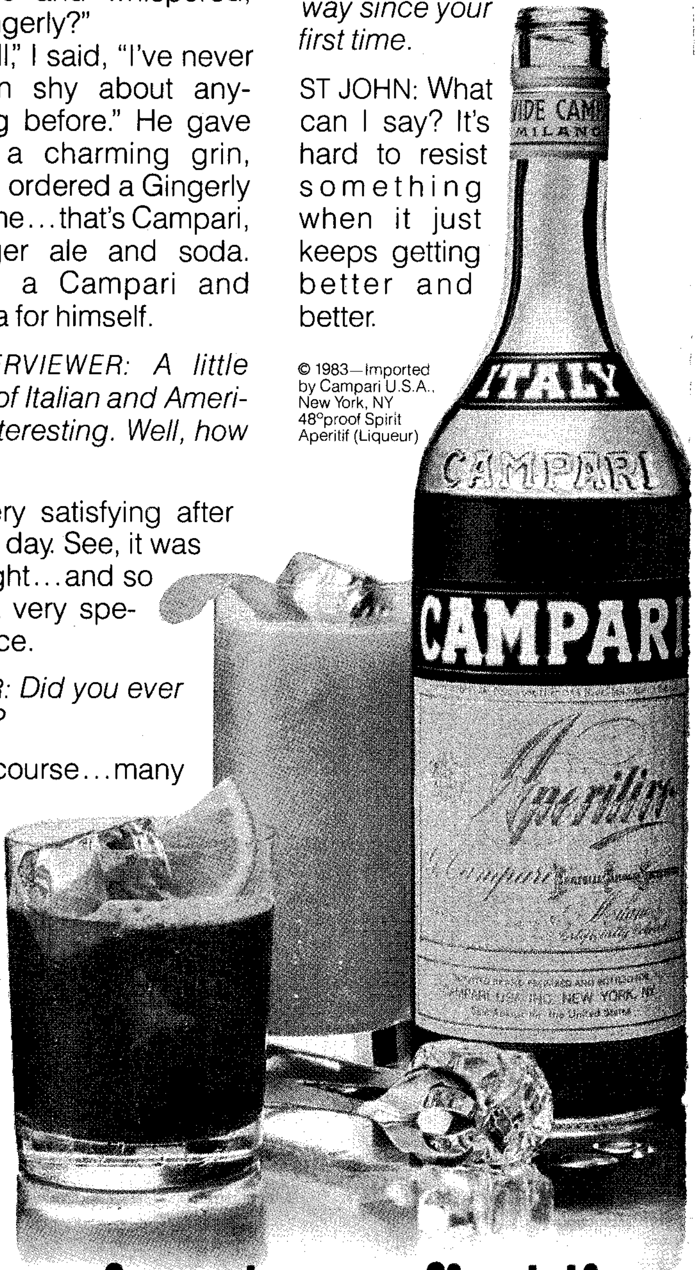

Campari was made to be mixed. It's a bright, 48° proof refreshing spirit, imported from Italy, with a combination of natural flavors and aromas unknown to any other spirit. For your first time, mix it with orange juice. Then enjoy it with grapefruit juice, ginger ale, soda, tonic, or white wine. Over ice, of course. ***CAMPARI. The smart mixable!***

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# The Housing Squeeze— It's Worse Than You Think

## By Carter Wiseman

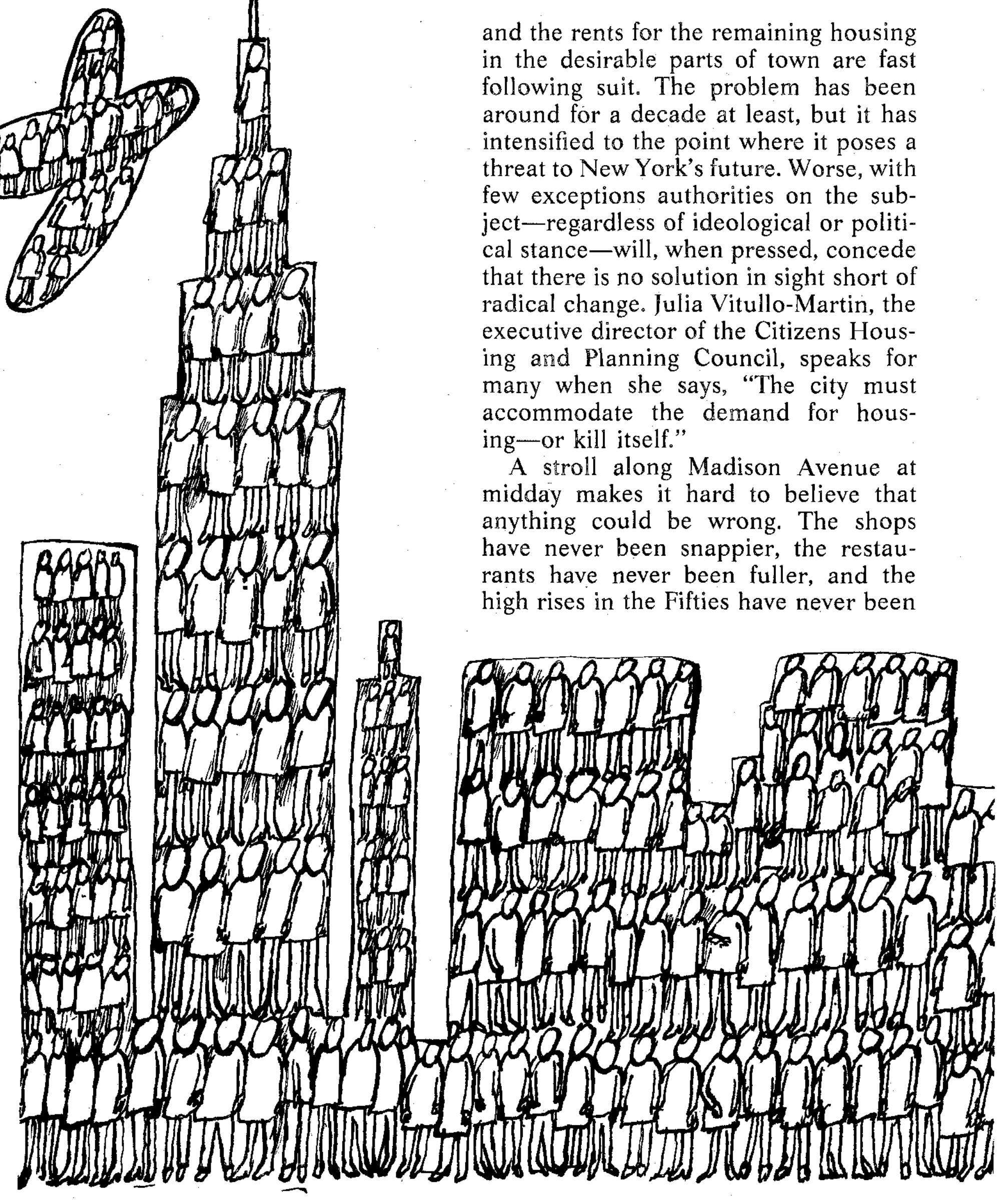
JUST ABOUT EVERYBODY WHO HAS sought fortune in New York City has a story about struggling to find a place to live in the early days: There was the sixth-floor walk-up on Mott treet with the neighbors next door ho fought regularly at 3 A.M. Or e seedy midtown hotel with the kindly esk staff and the "guests" who would ccasionally wobble off the elevator uised and bleeding. Or the augmented oset next to the West Side S.R.O. nown for the flamboyance of its trans- stites. The more bizarre the setting, e better the tale told ten years later.

Sacrifice is a tradition for those deter- ined to prevail in New York. And the ty is clearly the stronger for its brand Darwinism. Inherent in the struggle, owever, has always been the prospect a trade-up—that life in New York ould one day compensate in richness, not in riches, for the lean times.

But the sacrifices are getting bigger, d not just for the poor, the gentrified, e newcomers ready to give all, or the ealthy able to pay all. They are getting gger for the experienced professionals whom the city has always depended maintain it as the nation's capital in but name. And those sacrifices are no nger measured so much in statistics on ime and pollution (which are falling). creasingly, they are being measured in e efforts to find an affordable, accept- le place to live.

Simply put, the city is in the midst of housing crisis of potentially devastat- g proportions. The prices of co-ops d condominiums have climbed be- nd the reach of all but those with ady access to large amounts of capital, and the rents for the remaining housing in the desirable parts of town are fast following suit. The problem has been around for a decade at least, but it has intensified to the point where it poses a threat to New York's future. Worse, with few exceptions authorities on the subject—regardless of ideological or political stance—will, when pressed, concede that there is no solution in sight short of radical change. Julia Vitullo-Martin, the executive director of the Citizens Housing and Planning Council, speaks for many when she says, "The city must accommodate the demand for housing—or kill itself."

A stroll along Madison Avenue at midday makes it hard to believe that anything could be wrong. The shops have never been snappier, the restaurants have never been fuller, and the high rises in the Fifties have never been



strated by Jo Teodorescu.

# “…Finding a place to live has produced a wartime mentality…

higher. If condos in Trump Tower are selling for $6 million, how bad can things be?

But the success on parade in midtown may prove an element of its own undoing. Since the fiscal crisis of 1975, an almost palpable confidence has returned to New York. Having survived its brush with collapse, the city has been eager to concentrate on happier things, especially the service and information-processing industries that promise so much for the future. And much major capital—including a great deal from abroad—seems to have concluded that Manhattan is the place to be after all.

Responding to these trends, the city has been expanding its labor force of highly skilled individuals with incomes of between $20,000 and $50,000 a year, people who tend to have high expectations and refined tastes. (The city has gained over 120,000 white-collar jobs in the last five years.) One of the things they encounter when they arrive—whether from out of town or up through their apprentice years—is a daunting housing market. The vacancy rate for rental housing in New York as a whole is just over 2 percent (5 percent is considered an “emergency” level by planners), but for Manhattan it is below that, and for the more popular areas of Manhattan south of 96th Street, it hovers around 1 percent. Of the 75 percent of all New Yorkers who rent their living space, one in three now spends more than 40 percent of his income to do it. In 1968, a week's pay was supposed to cover a month's rent.

Although the median rent in New York two years ago was $265 (up 26 percent from 1978), what apartments can now be found at all in the more desirable parts of town come with staggering price tags. A fourteen-foot-by-sixteen-foot Upper West Side studio with a hot plate is considered a bargain at $540 a month. More common are slightly larger studios in better neighborhoods for $900, and small one-bedrooms for $1,200.

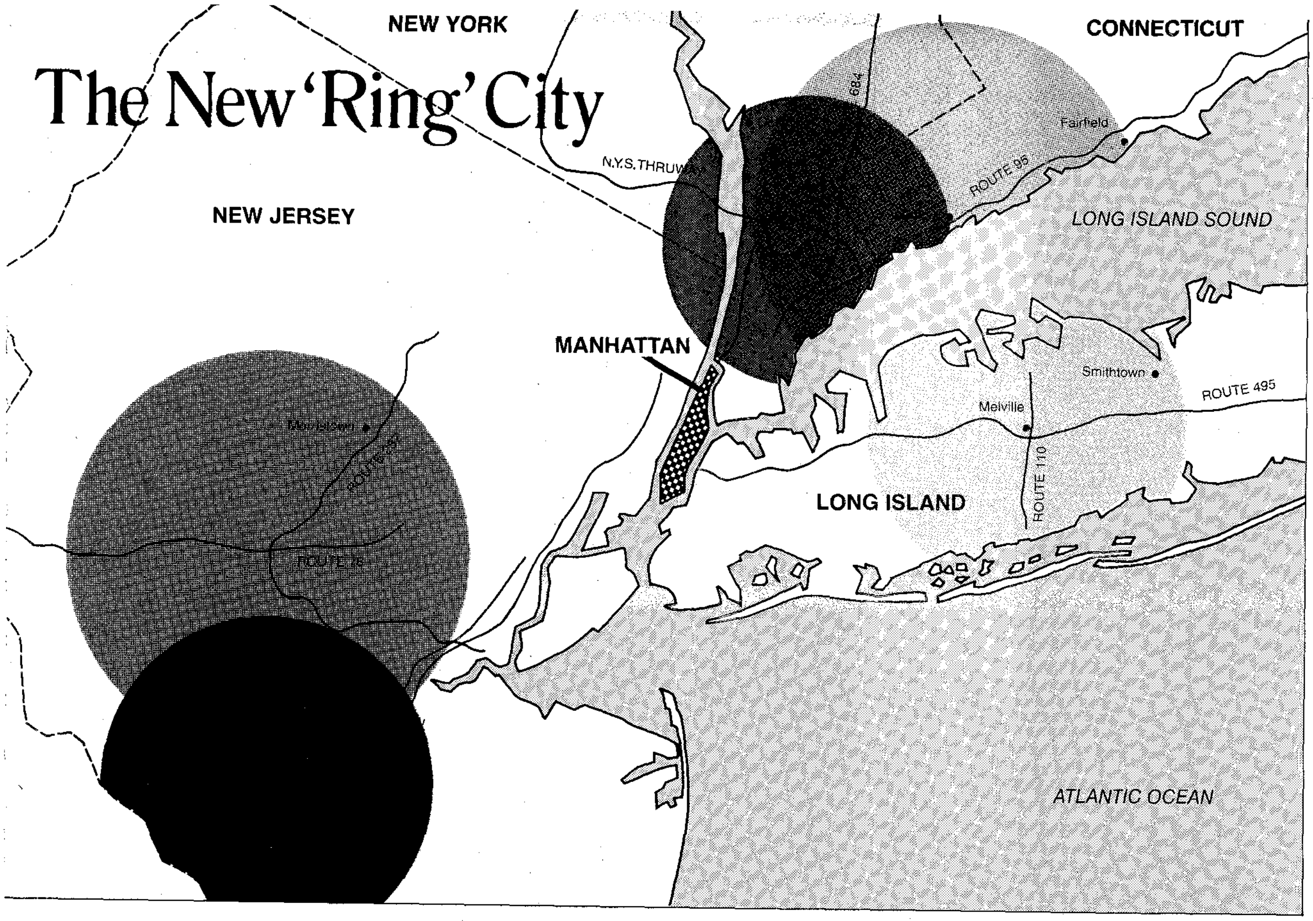
A sort of wartime mentality seems to be settling onto New Yorkers affected by the housing squeeze. Morgan Guaranty, unable to find quarters for its interns, has purchased an entire East Side hotel to house them during their training. It is increasingly common for unsuspecting apartment applicants to find that the deposits they have left with “rental agents” have disappeared along with the agent and that the apartment they arrive to occupy is fully rented. A music editor recently answered an ad for a sublet on Central Park West only to discover that she was expected to entertain the absentee tenant on his visits to the neighborhood. In January, two network junior executives were persuaded to part with $8,000 in “key money” for an apartment on West End Avenue with an unusually low stabilized rent. The landlord explained that after three years they would still be better off than if they had taken a similar apartment at market rates. And he was right.

Apart from a sense that to “be in New York” means being in Manhattan, what accounts for such a grim situation? For one thing, while the city's total housing stock has scarcely changed since 1978, cooperative conversion is taking more and more rental units off the market (157 Manhattan buildings in 1982 alone). Furthermore, although the city's population has fallen by almost a million in the last decade, the number of households has actually increased as more and more New Yorkers have chosen to live alone. Government regulations in the form of rent control and rent stabilization have also played a role. Tenants lucky enough to have rented their apartments years ago are reluctant to give up a lower-than-market rent by moving and so have slowed the normal turnover. And many landlords claim (against vigorous tenant arguments) that regulated rents reduce their income to the point where ma tenance is too costly and co-oping abandonment becomes the only alt native, further cutting the supply.

THE OBVIOUS SOLUTION IS build more rental housi But most analysts agree t major construction on a sc that would ease the curr demand is out of the question with massive federal subsidies. And th subsidies are themselves out of the qu tion. Indeed, 52 percent of the cuts ma in the federal budget during Ron Reagan's first year in office were in area of housing subsidies, and the 1 federal budget will cut funds for assis housing by 60 percent from the 1 levels. According to real-estate sourc even if federal subsidies were availal the city's insistence on zoning that stricts large parcels of unbuilt Manh tan land for shrinking manufactur industries rules out many of the m attractive sites. “City Hall is obses with manufacturing,” says Rich Rosan, president of the Real Est Board of New York. “On zoning, the has its head in the sand.”

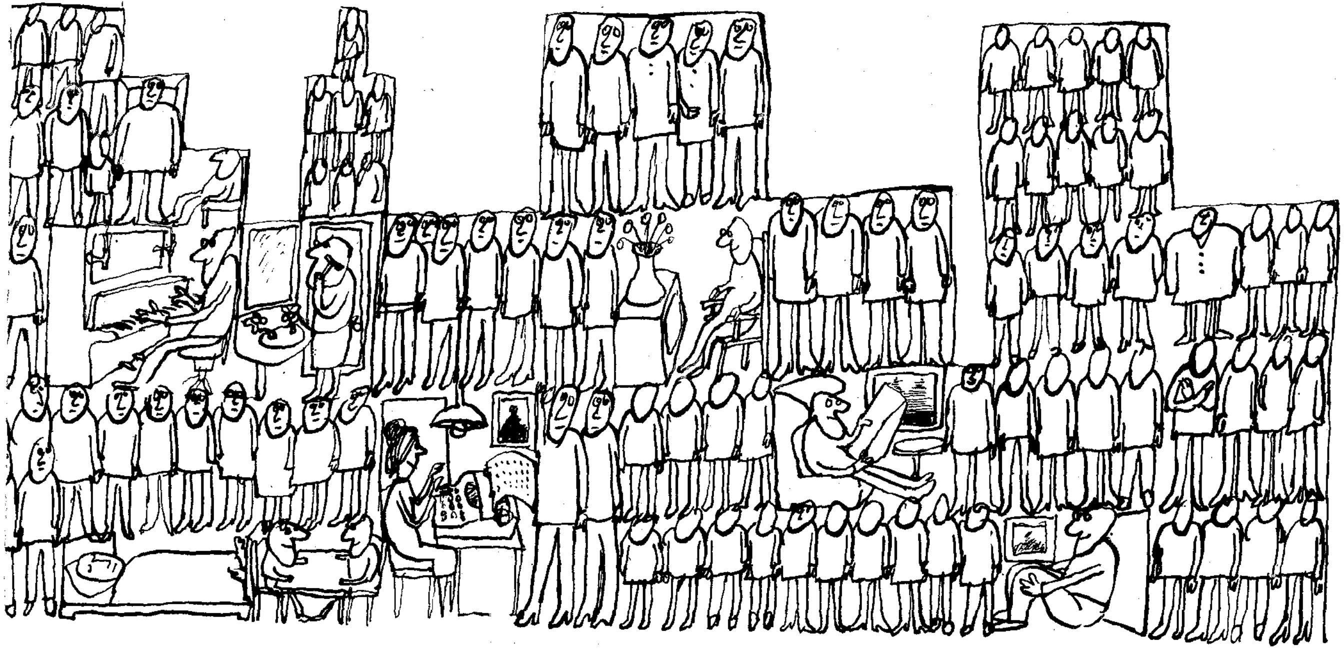
Subsidies and zoning aside, the gre est factor limiting new rental constr tion is, simply, cost. Daniel Rose, ch man of the Housing Committee of Real Estate Board, contends that in der to operate a one-bedroom ap ment in a new building at a pr nowadays a developer would have charge at least $2,000 a month in r Even if a tenant of that apartment w willing to commit 40 percent of his come to it, he would need an ann income of over $60,000. And given substantial tax advantages for ho ownership (mortgage payme are deductible; rent is not), would be better off putting money into a co-op or a con minium (which has, as a res become the city's most popu form of housing constructi A few luxury rental buildi

# The New 'Ring' City


NEW YORK
CONNECTICUT
NEW JERSEY
684
N.Y.S. THRUWAY
Fairfield
ROUTE 95
LONG ISLAND SOUND
MANHATTAN
Smithtown
ROUTE 495
Melville
Morristown
ROUTE 287
ROUTE 110
LONG ISLAND
ROUTE 78
ATLANTIC OCEAN

| | ■ **Princeton Area** | ░ **Southwestern Connecticut** | ▓ **Westchester County** | ▒ **Northern New Jersey** | ░ **Western Long Island** |
|---|---|---|---|---|---|
| **Total Square Feet of Office Space Added Since 1980:*** | ,321,404. | 5,848,000. | 4,000,000. | 3,600,000. | 1,125,600. |
| **Major Corporations:** | E. R. Squibb, Educational Testing Service, RCA Astro satellites), Lenox China nternational, General Motors. | Xerox, Pitney Bowes, Peabody International, Singer, the Continental Group. | I.B.M., Nestlé, General Foods, A.C.L.I. International (commodities), A.&S. | Chubb & Sons (insurance), A.T.&T., Beneficial Management, Exxon (research and development). | Chemical Bank, N.E.C. America (telecommunications), Automatic Data Processing. |
| **Average Commuting Time:** | 20 to 25 minutes. | 30 minutes or less. | 25 to 30 minutes. | 20 to 25 minutes. | 20 to 25 minutes. |
| **Average Price of a Three-Bedroom House:** | $58,000. | $138,000. | $141,000. | $160,000. | $65,000. |

*Including buildings under construction.



by Karl Hartig.

"THE GREATEST HOTEL IN
MEXICO CITY...
AND THE MOST
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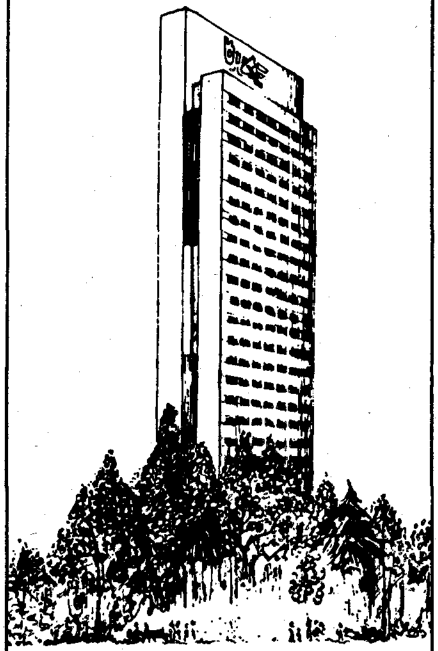

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are going up in east midtown, but they represent a major gamble for their developers. Even though unsubsidized new buildings are not now subject to rent controls, the rules have been changed in the past, and the mere prospect of controls is a deterrent.

Beyond the cost of construction is the cost of borrowing money. Mortgages that went for 7 percent a decade ago now go for between 13 and 15 percent. One result is that some landlords of older buildings faced with refinancing at current levels feel forced to co-op their buildings. Another is that banks, faced with the new uncertainties of rental housing, will hesitate to commit their capital for the normal ten or twenty years, preferring the briefer risk of backing condominiums, which can pay back an investment in as little as three years. The cumulative impact of today's economics depresses city officials as much as anyone. "The ability to build new rental apartments in Manhattan is now nil," says Anthony Gliedman, commissioner of New York's Department of Housing Preservation and Development.

In recent years, the shortfall in new rental construction has been partially offset by a wave of conversion and rehabilitation. A major factor in this has been something called J-51, a program of tax exemption and abatement originally intended to eliminate unhealthy and dangerous conditions in substandard housing. Gradually extended to other categories—including lofts and single-room-occupancy hotels—it became a major tool for the upgrading of individual buildings and whole neighborhoods (SoHo is a striking example). Altogether, more than 900,000 of the city's 1.9 million apartments have benefited from the program.

However, critics of J-51—most notably Manhattan council member Ruth Messinger—have claimed that it was being used to subsidize luxury conversions, driving out poor and elderly incumbents in the process. In response, the State Legislature this summer imposed restrictions on the program that its loyalists insist will make it unworkable. "J-51 created the kind of unconventional housing that was attractive to sophisticated people," says Austin Laber, a real-estate lawyer and developer. "This is like throwing the baby out with the bathwater." Even Commissioner Gliedman concedes that developers "may decide that marginal buildings are not worth the rehabilitation effort."

With new rental construction at a standstill and rehabilitation limited, where to turn? Louis Winnick, an urban analyst at the Ford Foundation, suggests "Manhattan proxies," by which he means the other four boroughs and Hoboken. "I see nothing but gains in the present situation," says Winnick. "Nobody is forcing anyone to pay 60 perce of his income to live in Manhattan, an it's not a penal sentence to live in Fla bush." Adds Commissioner Gliedma "Lefrak City has vacancies. The housi is there, and so are the rents."

Fair enough. The gentrification Brooklyn Heights and Park Slope h been under way for years, and it is spil ing over into Long Island City, Carr Gardens, and Fort Greene. But there a those who argue that there are limits the process, particularly for well-ed cated professionals with families. T reasons cited are not all easily mea ured. One is what might be call "neighborhood character." The allure Heights brownstones had an aesthetic well as a financial dimension (when th were still cheap). High rises and d tached houses set among warehous may be no less attractive as shelter, b they are not likely to lure the typic upscale rehabber. Often cloaked in su objections is another. "Young peop moving out of Manhattan don't want live among aging ethnics," says o housing authority. "They want to li among people like themselves." A ci official takes a stronger view. "The re reason the young middle class does want to move to the boroughs bigotry," he says.

WHATEVER THE INFL ence of such intang bles, there are very re concerns about t levels in the boroughs two fundamental services: schools and transit system that remains dirty, da gerous, and unreliable. And by adding little as 15 minutes to the 40 it takes get to midtown Manhattan from parts Brooklyn or Queens, one can find bett brands of both in Westchester, Conne icut, or New Jersey.

New York's suburbs have been alternative for upper-income city wor ers for decades. However, the high c of buying a house, coupled with wid spread restrictions against apartmen has long put most of the attracti areas out of reach of younger p fessionals, particularly singles. All th is changing. For one thing, the peo who flocked to the suburbs in the 194 and '50s are approaching retireme age—and often with shrinking incom Maintaining the conventional suburb house once the kids have left becom increasingly difficult. At the same ti the children who might want to mo back after college—but not in with th parents—have had little but boot apartments to choose from. The fear "changing the character of the tow has been so strong that some Connec cut communities for years were willi to overlook illegal "accessory" apa ments rather than develop policies accommodate them. When the wealt

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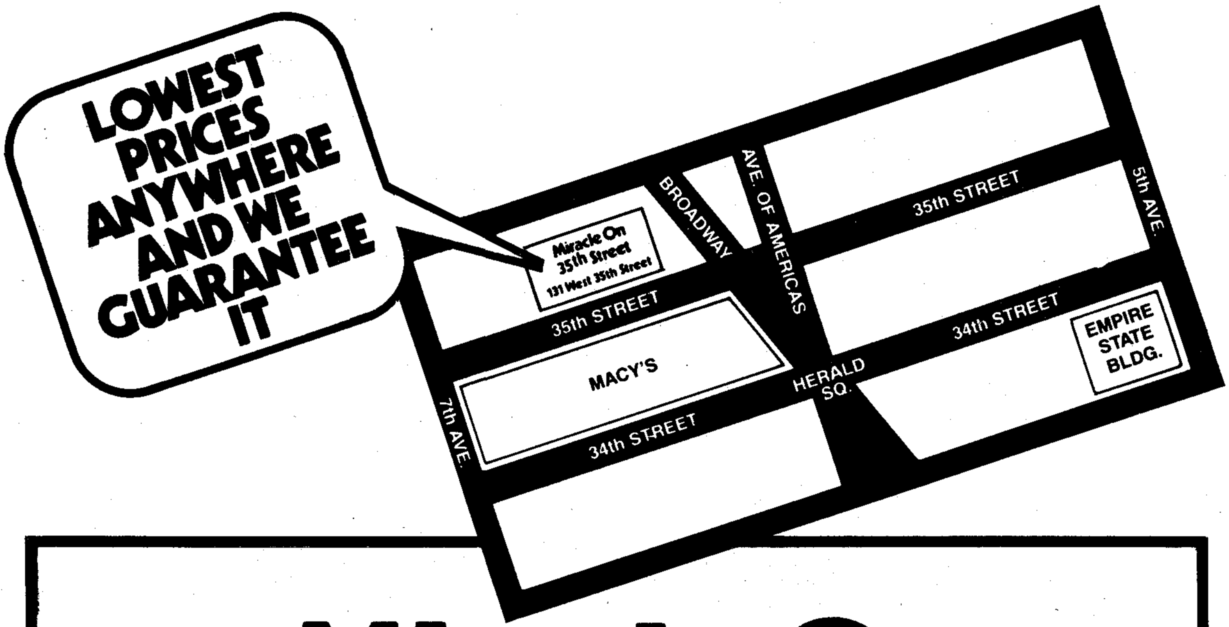
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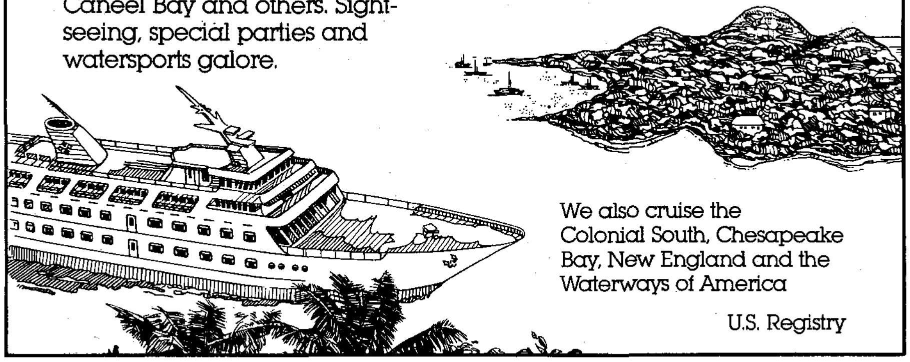

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town of Darien—the last anti-apartment holdout in southern Fairfiel County—announced this summer that i was planning to allow apartments, th news made the front page of the Nev York *Times*.

Such a development would not normally make much difference to Nev Yorkers. After all, the suburbs have always been places where people wen *after* quitting time in the city, and it wa the city that consumed most of thei talent and much of their wealth. Ther were very few places in the suburbs wit job opportunities that could compet with the upper-echelon offerings of th city, so that to enjoy the front yard an the tennis club one pretty much *had* t depend on New York.

HOWEVER, THE SUBURBAN apartment trend is appearin at a time of steady exurba office expansion. Since 197 over twenty Fortune 50 firms—including Olin, Champion Inte national, and Chesebrough-Pond's—have relocated to southwestern Co necticut from New York City. So hav about 200 branches, affiliates, an smaller companies. The area of Ne Jersey centered on Princeton has gene ated 10 million square feet of offic space and 4,000 hotel rooms in the la five years. In 1962, there were 800,00 square feet of major office space in Lon Island's Suffolk County. Today, there ar 6 million. Nassau County, closer in, ha grown to 14 million square feet of majo office space at a comparable rate. Fo many people used to sleeping in th suburbs and working in New York, the now *is* a way to work at home.

George Sternlieb, director of the Ce ter for Urban Policy Research, at Ru gers, argues that such growth patter could have ominous implications fo New York City. "Within a band rough 25 to 60 miles from Manhattan, a ne ring city has developed," he says. It is city "increasingly independent of th core, generating a self-sustaining mix jobs in information processing, financ research and development, and th other growth sectors of the economy In other words, the "nodal" suburbs a beginning to compete with the city f some of the same labor force, but it h less and less attractive housing than th "bedroom" communities. Can Ne York afford the competition? Sternlie doesn't think so. "It will lose what h been saving it up to now—its uniq pulling power," he says.

Many pooh-pooh such a glum scena io. They point to the growing number households in which both partne work and for whom a combined incon of $60,000 or more is not unusual. Th also argue that the industries which the city is increasingly relia tend to pay their upper-middle-incon

# "...'I'm worried; New York could be losing its creative base'..."

people well enough to permit them to stay ahead of housing costs. Even some of he relatively low-paying industries for which New York has always been the center insist they feel no pinch from the squeeze. "We find that New York is still magnet, and there is no drop in the quality of people we're getting," says Don Rubin, a spokesman for McGraw-Hill. "And we don't hear about that many people leaving the city. In fact, over the past year, we've had seventeen ransfers into Manhattan from different operations around the country."

Others are not so cheerful. Merrill-Lynch, which operates a relocation office that handles nationwide personnel ransfers for such companies as I.B.M., American Express, and Xerox, might nce have helped some of the McGraw-Hill people find a place to live. But it losed its Manhattan rental division three years ago. "We couldn't get any istings," explains Pat Matteson, a Merill-Lynch representative. New York University, which owns a stock of apartment buildings that have traditionally een rented to both staff (at below market rates) and outsiders, sees a potential threat to its faculty pool. "It's an increasing problem with us," says N.Y.U.'s John O'Mara, vice-president for institutional facilities, "because non-university people who are residents in N.Y.U. buildings aren't leaving as more professors come in. We could use about 500 more apartments. Without them, some good people may choose other schools."

The United Nations finds that even people inured to the high prices of Paris and Hong Kong are shocked by the New York housing situation. "We are feeling it very much," says Catherine Kottner, who handles the U.N.'s staff activities and housing matters. "Many of our staff are used to walking to work, and we have to explain to them that that's not possible here. I don't think it's discouraged anyone from coming, but we have made cost-of-living adjustments to reflect the high cost of housing."

Diplomatic institutions can make such adjustments with relative ease. Others cannot. At the architectural firm of Skidmore, Owings & Merrill, one of the country's largest, salaries for junior designers—$18,000 to $25,000 a year—are above average for the profession and don't go far. "We try to convince the younger people that it's important to be here and get the synergy of life in New York," says Joseph Tichenor, a spokesman for the firm. "But I've noticed that they are staying for shorter and shorter periods of time. You might not see it now, but in the next ten or fifteen years the effect could be very evident, with some of the people who would otherwise be living in New York working in areas where there weren't architecture firms five years ago. It's something I'm very fearful of, and I think it could eventually erode the city's creative base."

Peter Warren, a 29-year-old former history teacher at St. Anne's School, in Brooklyn, left Manhattan for Baltimore two years ago when his wife, a fashion illustrator, was expecting their first child. "I like Baltimore," says Warren, "but it's a very sheltered city. I mean, *Diner* was a bomb here. I miss New York. And I think about moving back. But I wonder. There's less and less space for people like us. I don't know if I could."

CITY OFFICIALS WOULD LIKE TO think that he could. Housing Commissioner Gliedman cites a record 19,416 apartment rehabilitations started this year with the help of a variety of loan programs combining federal, state, city, and

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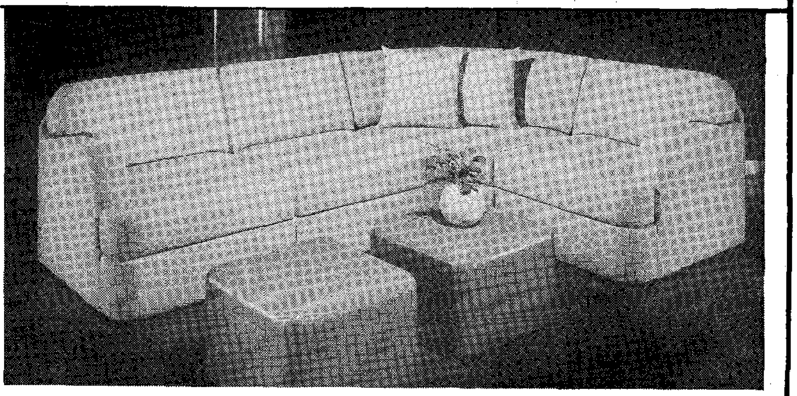

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private money. Most of these, though, were in peripheral neighborhoods and designed to check abandonment of buildings by low-income tenants, rather than add to the existing stock. Efforts to make use of the 60 percent of Harlem real estate owned by the city are mired in disputes over how it should be distributed. More promising, if still limited, are the efforts of the New York City Housing Partnership, a year-old consortium of financial-, corporate-, and service-industry leaders working with the city to encourage rehabilitation and new construction. An additional measure under consideration is requiring developers of office buildings to contribute to a fund for low- and middle-income housing. Public-employee pension funds have also been put forward as a possible source for rehabilitation.

At the top of the real-estate community's list of solutions to the housing squeeze is a sweeping change in current rent regulations. Such regulations, insists Daniel Rose, are a "blind subsidy" benefiting not just the needy but the flush as well. Rose would decontrol all apartments as they became vacant and establish a "means test" by which tenants unable to pay increases would be subsidized by the government. Such proposals are guaranteed to get a rise out of tenants' groups. Says William Rowen, head of the New York State Tenant and Neighborhood Coalition, "To expect a government not to regulate rents is unreasonable. It's the same as regulating Con Ed or the telephone company."

As countless shouting matches between the landlord and tenant camps here and in Albany have made clear, politics has made the issue of rent regulation all but untouchable in any but incremental ways. (Elderly tenants are particularly outspoken, since many of them would be unable to pay market rents.) Peter Marcuse, a Columbia University professor of urban planning, suggests a broader approach. "The time is long overdue for an overall look at the distribution of investment in New York City," he says. In Marcuse's view, the city must "reverse the concentration on Manhattan, using the carrot of inducements in the boroughs and the stick of restrictions in midtown."

It's a grand vision, and there are some signs that the city is sympathetic. Indeed, in recent weeks, Mayor Koch has announced the transfer of four city agencies to Queens and has proposed automatic tax incentives for development outside Manhattan's major business centers. In theory, such decentralization should relieve some of the housing pressure on Manhattan by putting jobs elsewhere, but the numbers remain tiny when measured against the magnitude of the problem. "Realistically," says Manhattan Borough President Andrew Stein, "we're going to see more of what we've had in recent years—more co-ops, more condos, and higher rents."

SUCH RESIGNATION CUTS across virtually all the normal ideological lines. Ruth Messinger, who has earned label like "blind Marxist" from developers, has little confidence in the immediate future. "The city's attitude i that the housing problem will work itsel out," she says. "We have little bits o policy, but they work at cross-purposes. Rutgers's George Sternlieb, who ha been called everything short of Attila th Hun by leftist critics, is no more optimistic than Messinger. "For politica reasons, New York is not master of it own fate," he says. "It will back into th future because there is no one in authority with the credibility to make painfu decisions. What the city needs is a shoc of reality." A remarkably similar verdic is offered by Michael Stegman, chairman of the Department of City and Regional Planning at the University o North Carolina and author of an exhaustive report prepared for the city las year entitled "The Dynamics of Renta Housing in New York City." "You hav to decide what you want to accomplis and where," he says. "At the moment things are not well orchestrated."

The Ford Foundation's Louis Winnic sees a pattern emerging from the curren situation. "Rental as we know it wil disappear," he predicts. In his view, i will be replaced by subleasing of co-op and condominiums from their individual owners, on the model of London an Paris. Needless to say, such a syste would be free not only of rent regulations but of protections for tenants a well.

Of course, there is always a possibilit that the doomsayers have it wrong an that the crisis will just go away. Alread developers of some East Side high rise built as condominiums are havin trouble selling their apartments an have turned them into rentals while the wait for buyers. And rising rents migh at some point outpace the ability of th market to pay them. "There will be surfeit of quiche," says Michael Stegman, author of the city's "Housing Dynamics" report.

More likely, the crisis will continu "It won't be a cataclysm," says Dani Rose. "It will just get worse and worse. Rose, as a developer, is prejudiced. So i Francis Little, director of public affair for the New York Philharmonic. "A jo with the Philharmonic is a coveted position," he says, "and the opportunity t come to New York is one that mos musicians wouldn't pass up. It's sti Mecca. But there are other orchestras, i other cities."

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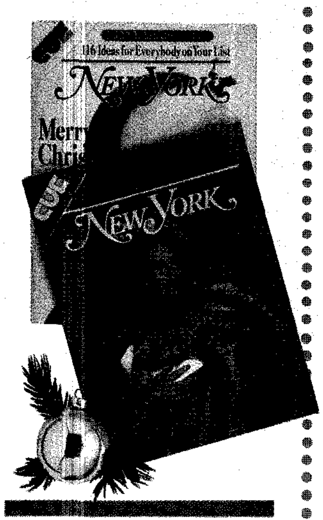

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## The Walls Have Years

When someone refers to the wallpapers of our childhood, we think immediately of angelfish blowing bubbles up the bathroom wall. The forties and fifties did encourage whimsy, but there were also lush florals and perky street scenes that make one start to whistle "Sous les Toits de Paris." These double rolls of paper—real paper, mind you—range from $20 to $35. And the rich greens and reds seem just right again.

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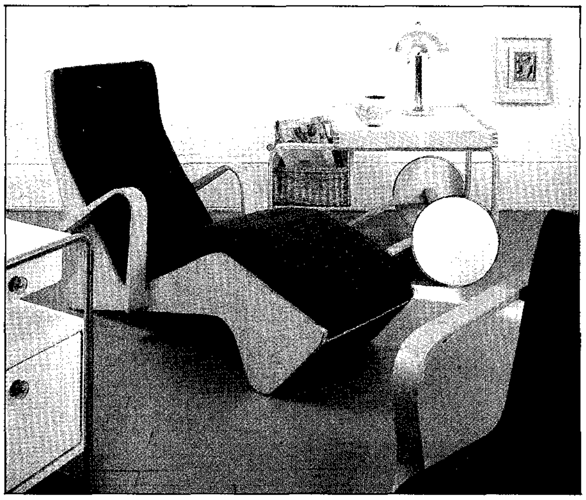

If you are lucky enough to have an empty living room and a full pocketbook, you could reverse both conditions in the next couple of weeks, because October is definitely antique-furniture month in New York. The four days of the New York Armory Antiques Show (Thursday, October 6, through Sunday, October 9) will feature 95 exhibitors showing furniture and accessories from Queen Anne and Sheraton through Belter Victorian. But "antiques" are creeping ever closer, and the Fall Antiques Show at the Pier, an almost exclusively American antiques display, will include American designs through the 1940s (imagine how modern designers like Breuer and Aalto, whose pieces are shown above, and Bel Geddes, Wright, Eames, Deskey, and Mies van der Rohe would react to seeing their functional tables and chairs given such exalted treatment). The four-year-old pier show, which is closely associated with the Museum of American Folk Art, the beneficiary of the show's gala preview, is open to the public Thursday, October 6, through Sunday, October 9. The truly rarefied in American and English furnishings will be offered a week later, when the contents of Benjamin Ginsburg's magnificent Madison Avenue shop will be auctioned off at Christie's. Now nearly 80 and half-blind, Ginsburg closed his shop last spring (though the outline of the bronze letters on the limestone lintel still identifies the location). Extremely fine English and American furniture (like this Federal mahogany-and-bird's-eye-maple-veneer sideboard, which should bring between $15,000 and $25,000) will cap the two-day sale (Friday, October 14, and Saturday, October 15), which will also include Cora Ginsburg's collections of seventeenth- and eighteenth-century ceramics and very early American textiles. Daily viewing begins Friday, October 7, so all three events can be combined for an extraordinary weekend.

NEW YORK ARMORY ANTIQUES SHOW/*Seventh Regiment Armory/Park Avenue and 66th Street/$5 admission (preview, October 5, 4 to 7 p.m., $10)*
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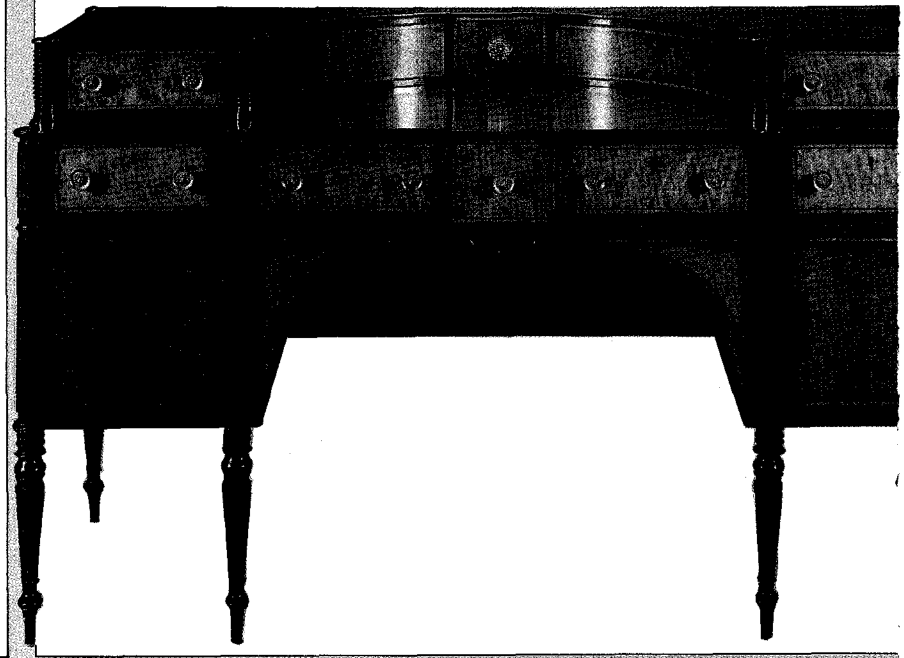
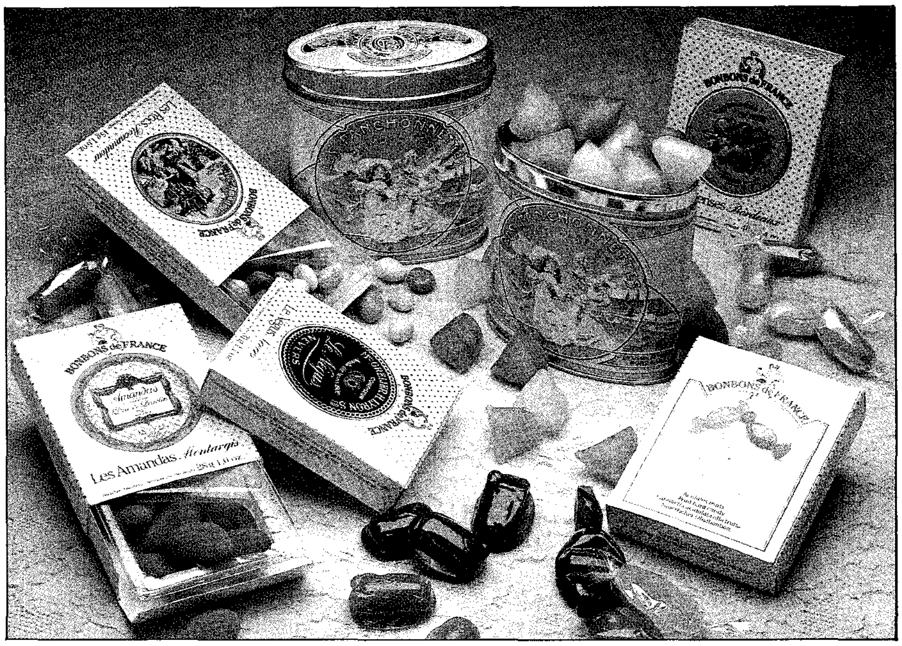
GINSBURG AUCTION/*Christie's/502 Park Avenue, at 59th Street/Catalogue, $25*



Photographs: top, Wolfgang Hoyt/ESTO; left, Paul D'Innoce

## We're Having a Sweet Wave

It's the thirteenth century that we can thank for our collective sweet tooth. That's when sugar made from sugarcane first got to France, and from then on it was no longer scarce nor expensive nor used exclusively as a *dragée* for medicines. Candymaking soon became the rage. By the 1800s there were competitions for the most interesting shapes and tastes, even a triumphal arch for Napoleon covered in candies. Today's tastes are simpler, yet these bonbons, with their lyrical names—Forestines, Fanchonnettes, Amandas—delight. They're still made by hand in the same kitchens, often by the same families as 100 years ago. But now there's no need to scour French villages to find them.
BALDUCCI'S/*424 Sixth Avenue, at 9th Street/673-2600/Tin, $12; box, $1.50.*



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## Wine and Diner

When 26-year-old Culinary Institute graduate Larry Panish bought the 70-year-old Tunnel Diner two years ago, he had already worked as a sauté cook at Le Plaisir. "But Le Plaisir was about special occasions. I wanted to create a place where a person could get a good dinner of simple food for $8," he says. "Between the quality and the price, this is almost like eating at home." Panish introduced the quality and the price at the beginning, offering fresh-fruit pancakes ($4.95), spinach-and-Swiss-cheese omelets ($4.75), sizzling potato skins ($2.25), mountains of buttermilk-batter-dipped onion rings ($2.50). But now there's more—a revamped interior (masterminded by architect Alan Buchsbaum) that glitters like a '57 Chevy *and* a beer-and-wine license that satisfies the longing for a cool Moreau Blanc with the sweet but tangy barbecued chicken ($4.95). All this and Ella Fitzgerald on tape too.
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otographs: top, Corinne Colen; center and bottom right, Oberto Gili.

## Books/John P. Roche

# HISTORY OF A DISASTER

"...Only if one could call an East German invasion of West Germany a 'civil war' would the term apply in Vietnam..."

**Vietnam: A History,** *by Stanley Karnow. The Viking Press; 750 pages; $20.*

STANLEY KARNOW'S *Vietnam* IS A strange, even bizarre book. Except for the fact that it deals with Vietnam, it lacks any unifying theme, an absence that is reinforced by its garrulous, rambling style. The television series that *Vietnam* is meant to accompany (*Vietnam: A Television History;* PBS; beginning October 4) may be more gripping, but, to steal from Céline, Karnow has here presented us with a ponderous *Voyage au Bout d'Ennui.* It takes him 310 pages to get Ngo Dinh Diem and his brother Nhu murdered; the next 270 pages are devoted to the agonies of the Johnson administration; and finally the Nixon-Kissinger period, which a number of us consider critical, is dusted off in about 100 pages.

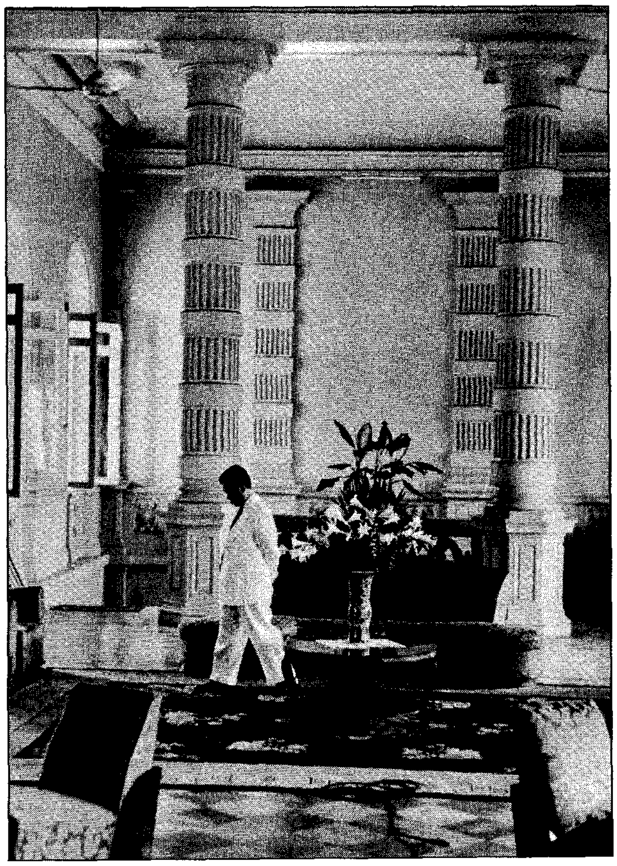
Interestingly enough, Karnow's persona seems to change from one section to the next. In the first half of the book, which takes us from Jesuit activities in the seventeenth century to the fall of Diem, Karnow writes with the kind of certainty that arises from nothing more profound than condescension. Try this deep-think on Vietnamese nationalism: "A nationalistic culture, nearly xenophobic in intensity, inspired in Vietminh activists the concept of a virtually holy war against the foreign invaders and their native clients. The fervor scarcely pervaded the Vietnamese masses, which watched and waited *in traditional Asian style* [my italics], bending like bamboo before the prevailing wind." I find this cultural chauvinism quite extraordinary: After all, the Vietnamese masses are hardly the only ones to have waited to see which team was likely to win before placing their bets. An immense number of Americans sat out our Civil War. And in June 1940, France was populated by 40 million Pétainistes, who by the summer of 1944 had undergone a miraculous conversion into *résistants.*

Karnow's discussion of the Geneva Conference of 1954 and the famous "accords" is, on the other hand, extremely perceptive, although he fails to emphasize two key points. He notes correctly that as far as the great powers were concerned Vietnam became a "temporarily" divided nation on the model of Germany and Korea and that both the Chinese and Soviet Communist leaders coldcocked Ho Chi Minh. He does not, however, outline their reasons: The Chinese did not want an increased American presence on their southern flank (Taiwan was still thought of as the launching point for a Nationalist invasion of the mainland, and Chou En-lai did not want the Americans to have a pretext for building up their forces in Indochina); the Soviets, for their part, were seeking French support in demolishing the European Defense Community.

More important, he does not put the conference's "Final Declaration" in proper perspective: This windy document, which contained the much cited promise of nationwide Vietnamese elections in 1956, was signed by nobody. It had no standing in international law. The only accords signed at Geneva were military agreements between the French and Hanoi. In short, Moscow and Peking considered the division of Vietnam one of the Cold War realities. In 1957, the Soviets put forth a motion nominating *both* Vietnams (and Koreas) for membership in the United Nations. In one of our more idiotic decisions of the decade, we blocked it.

Karnow nicely captures the atmosphere of Saigon in the Ngo Dinh Diem era and the eccentricities of the man whom Denis Warner called "the last mandarin" in his perceptive biography of the same name. One of our admirable yet disconcerting characteristics as a great power is our inability to run a puppet regime, and Karnow does a fine job exploring our interminable problems with Diem. Again, however, I was struck by his lofty, man-from-*Le Monde* attitude: "The problem of the recalcitrant protégé was not confined to Vietnam. In varying degrees and at different times, such states as Israel, Taiwan, and South Korea manipulated the United States." Considering he is writing about Vietnam, he might have mentioned the way the French manipulated us into involvement there in return for their cooperation in defending Western Europe.

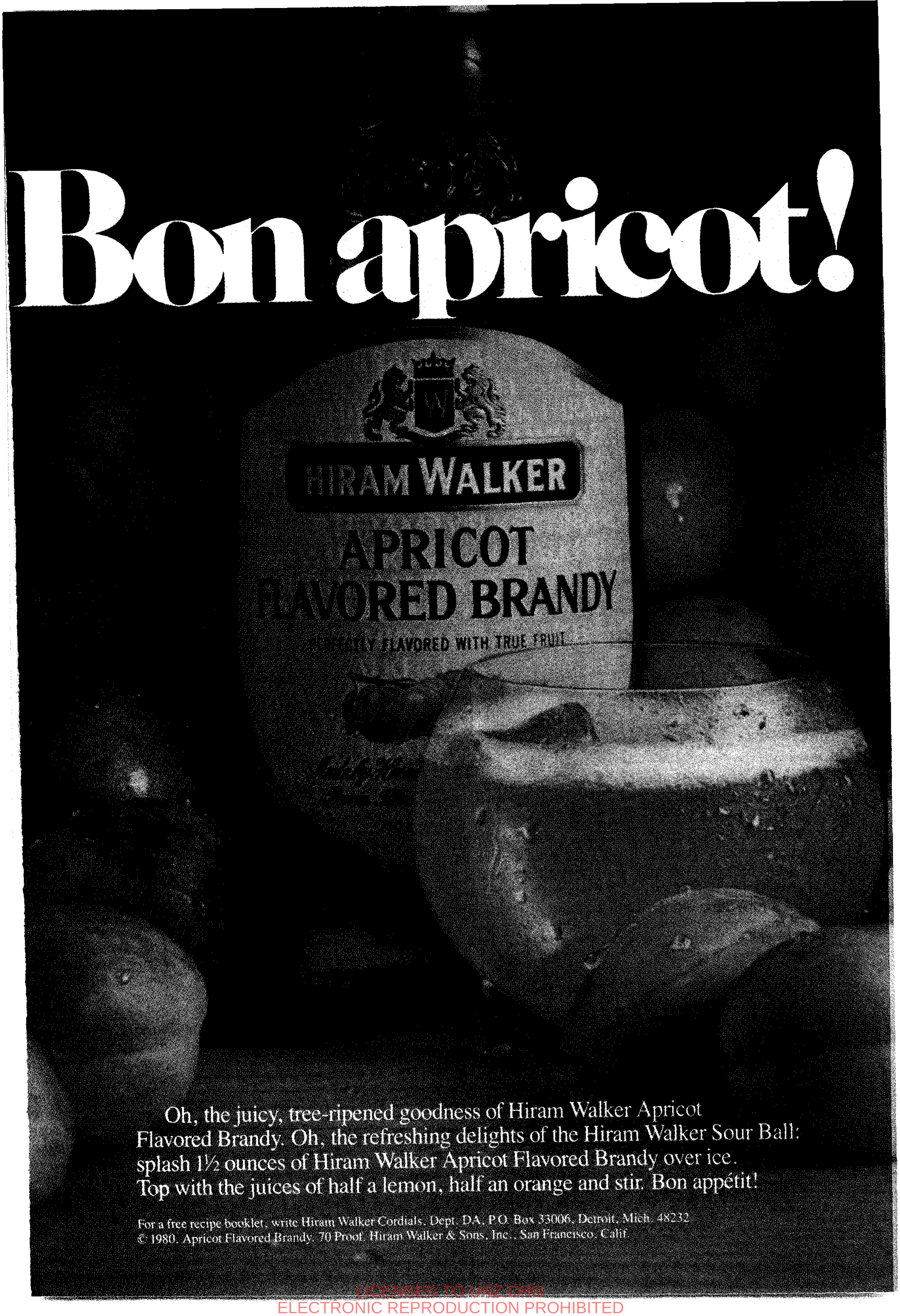
Turning to the war in Vietnam, there is no factual basis today for the argument that Saigon was involved in a "civil war," and Karnow (quietly) acknowledges it. To put it differently, only if one were prepared to call an East German invasion of West Germany a "civil war" would the term apply in Vietnam. Jubilant North Vietnamese generals filled us in with the real crusher last February 16 in a French-televi-



**Mandarin:** *Ngo Dinh Diem in his Saigon palace, 1955.*

Photograph by Howard Sochurek/*Life* magazine/© 1955 Time Inc.

*John P. Roche is academic dean and professor of civilization and foreign affairs at the Fletcher School of Law and Diplomacy at Tufts University. He was special consultant to the president of the United States from 1966 to 1969.*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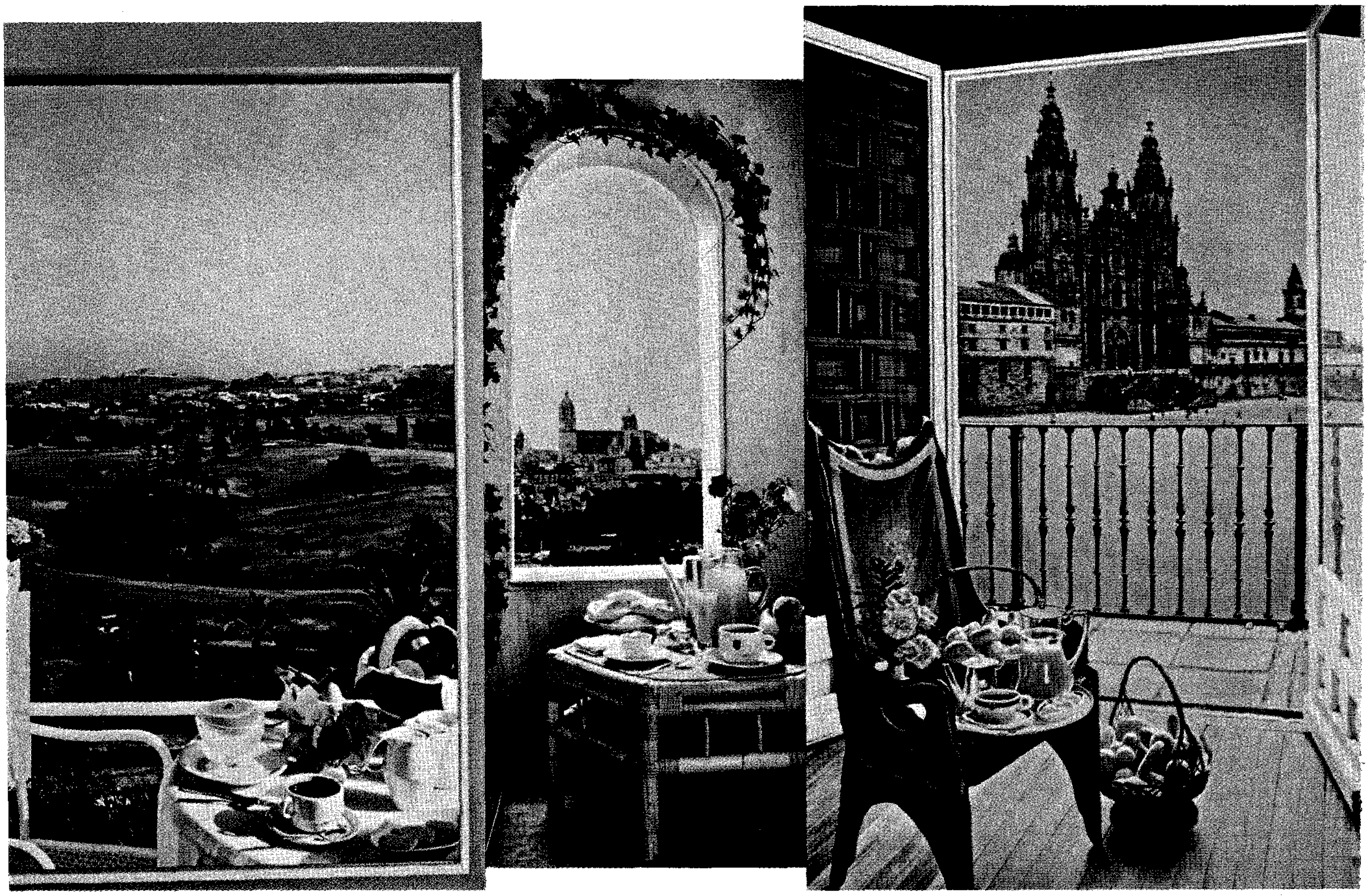

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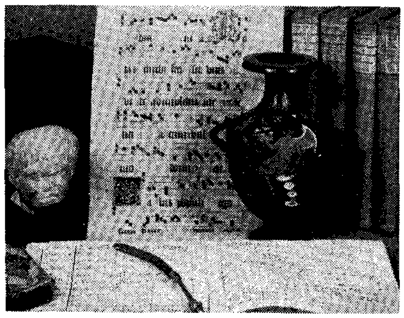

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# "...Nixon's Vietnam policy deserves more than Karnow's once-over-lightly..."

sion tour of the Ho Chi Minh Trail conducted by General Giap and his associates for a French news team.

General Vo Bam, who was the architect of the trail, put history in a nutshell: "On 19 May 1959, I had the privilege of being designated by the Vietnamese Communist party ... to execute an order of the Vietnamese Communist party's fifteenth plenum by which it was decided to unleash a military attack on the South to liberate the South and reunify the fatherland" (my translation). At the beginning of 1961, when there were perhaps 700 U.S. military advisers in the Republic of Vietnam, General Vo had 30,000 North Vietnamese cadres (not southern Vietcong guerrillas) working their way toward "liberation."

Space prohibits discussion of the frenzied responses of the Diem regime and its American advisers except to note that the major media complaint about him was that he was making it impossible to fight a good war. Rumors that Diem's Rasputin, his brother Nhu, was trying to cut a deal with Ho to neutralize Vietnam had American policymakers chewing the rug.

Cutting through interminable cable traffic and waffling in August and September 1963, which included two semi-decisions either to support an almost-coup or almost to support a full coup, President John Kennedy on October 29 assembled one of his pickup National Security Council meetings to settle the coup question. As I recall the substance of the minutes, President Kennedy said in essence, "Launch the coup—if you are sure it will be a success." The meeting, in short, did not mark a high point in presidential decisiveness. It was followed by a cable to Ambassador Henry Cabot Lodge from National Security Adviser McGeorge Bundy that reflected this ambivalence, but Lodge ignored it and gave the green light.

The murder of Diem and Nhu opened the second installment in Vietnam, and Karnow's narrative switches its focus to Washington and the endless bureaucratic paper trail that has been reported competently by, among others, Larry Berman and Guenter Lewy. There are errors in detail. Karnow's description of the Johnson era adds nothing new to our supply of information, and unfortunately he, like most others, overlooks the potential of the "Vietnamization" option as an early alternative to strategic bombing and Americanization of the land war. As one who labored in this vineyard from 1966 on, I have never understood how as smart a man as Lyndon Johnson let Robert S. McNamara
persuade him to play a middle hand in
high-low poker. Indeed, McNamara's
eerie absolution from his guilt in making
Vietnam an American disaster—which
is reflected in Karnow's work—is little
less than incredible.

Well, as we all know, Johnson took the
veil on March 31, 1968, and Richard
Nixon inherited Vietnam. However
when Clark Clifford became secretary o
defense, on March 1, 1968, he began
new course, which Nixon capitalized
upon. Clifford, contrary to all rumors
was no dove, but he faced for the firs
time the reality that unless the Sout
Vietnamese could be brought in fron
the sidelines the ball game was over. Th
American people, reverting to tradi
tional isolationism, would not support
ground war on the other side of th
earth, particularly when the battle cr
was not "Fight for victory!" but "Die fo
a stalemate!"

So in the summer of 1968, the Depart
ment of Defense finally ordered auto
matic weapons (M16s) to equip th
South Vietnamese forces, and the pro
cess of Vietnamization began. Nixo
took it to his heart, began pulling ou
Americans, ended the draft, and sen
Kissinger off to negotiate peace. (In
cidentally, Karnow seems to shar
Seymour Hersh's view that Kissinger, a
an insider in the Johnson administra
tion's Paris peace efforts, leaked valu
able information to Nixon during th
campaign. To my own knowledge, Kis
singer was in Paris for a day and a ha
in September 1968 and visited with a fe
State Department officials, but was to
tally out of the play.)

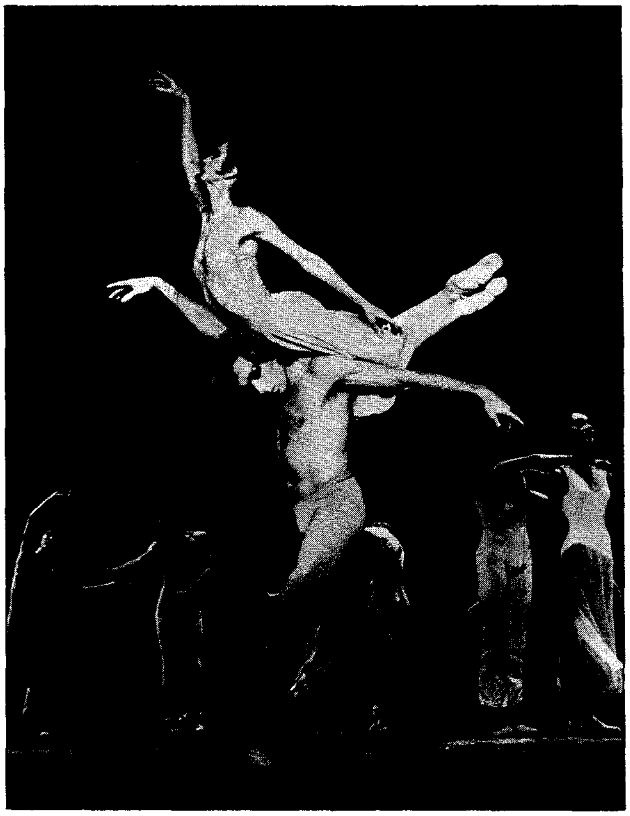
As I noted, I think the Nixon adminis
tration's Vietnam policy deserves muc
more than Karnow's once-over-lightly.
have always been convinced that Kissir
ger in his *Zeitgeist*ish heart consigne
South Vietnam to what a Marxist woul
call "the dustbin of history" and ha
little concern for President Thieu an
his people. The main thing was to g
"American boys" home and then tur
Vietnam into a non-place. But it is
place, a place where, in proportion t
their numbers, the South Vietnames
military lost the equivalent of 2 millio
Americans.

Karnow has the honesty to conced
that maybe those dead Vietnamese an
the 58,000 Americans who shared the
fate died for a cause he did not a
preciate, but his concession is muc
overdue. I am reminded of the cast
characters, I. F. Stone front and cente
who in 1956 decided that Stalin was
butcher. It took Khrushchev to break t
news. ■

Dance/Tobi Tobias

# THE LATEST IMPORTS

“. . .In contrast to Béjart's uniform ranks of chaste goddesses, his men are real and provocative—and marvelous dancers. . .”



**Avant-garde in new/old Vienna:** *Haydée and Donn.*

SENSATIONAL IMAGES AND GRANDIOSE concepts are what one expects from Maurice Béjart. Yet his Brussels-based **Ballet of the Twentieth Century** opened at the City Center with a surprisingly moderate program. To be sure, this retrospective of two decades of Béjartiana grappled with the big themes of love and death; its umbrella title was *Eros Thanatos.* But there was a fresh influence of the classical virtues: restrained tone and attention to craft.

There's a vein of Béjart's choreography that's cool, indeed chaste, to begin with. In a scrupulously pure exercise to a Bach sonata, Béjart seems to be meditating on the Balanchine of *Concerto Barocco,* and it was not incongruous that he should have dedicated the evening to Balanchine, calling him “the greatest choreographer of all time.” Unfortunately, when Béjart tries to be pellucid, his work is somewhat blank.

Usually he covers this deficiency with gaudy ideas. The dance itself may still be argely abstract—an ethereal woman repeatedly summons an earthy fellow from nertia—but it gets called *What Death Tells Me,* and presto!—significance. More successfully, Béjart gives familiar ales a contemporary twist. Juliet and her Romeo are menaced by a male gang of street thugs who couple like the lovers, entwined and recumbent. Is this an nternecine fight to the death, or homorotic mating? The ambiguity is inriguing. Béjart's ideas are sometimes of he worst kind—simplistic sentiments inflated to cosmic proportion—but this vening showed that others are undeniably inventive.

Pieces that might have appeared melodramatic in their original contexts, where the choreographer could pile on lavish production and build up a nearhysterical emotional climate, became more temperate when presented here as xcerpts. And the dancers themselves contributed to this effect, working with reat control and generally understating their case. Along with this new conservatism in performance has come a far igher level of technique than we've seen from the company in the past. Where once they may have had to rely n emoting, now, without having lost their air of inner conviction, they can all upon strength, fluency, speed, clarity in space. All this revealed the choreography more objectively, and proved that while Béjart may not be an inspired craftsman, he is often a decent one. His strong point, perhaps, is his ensemble work, and this program offered some splendid examples, among them an evocation of a Neapolitan crowd that moved according to design but remained as lively as the real thing.

Only the wholehearted Béjart enthusiast could have found anything to praise in the troupe's second offering. *Wien, Wien, Nur Du Allein (Vienna, Vienna, Only You)* provided some three hours of mystification. Where are we? Who are these people? And what is their problem? were questions that remained steadfastly unresolved, though enough titillating clues were planted on stage and in the program notes for you to feel you should keep asking. The locale was a mix of concentration camp and ballet studio, with grim-faced inhabitants in stained practice dress and a few ghosts of Old Vienna in dead-white versions of the luscious clothes people once wore to dance to Strauss waltzes. The musical collage featured Strauss, as well as other locals from Haydn to Webern; their efforts were intercut with the rumble of descending bombs.

Apart from occasional passages of classical dancing, it was trite avant-garde stuff: freeze-frame poses in awkward angles, portentous cryptic gestures, and bizarre happenings, such as a long solo directed to a moribund plant. Just about everyone present seemed to be longing for love—in the usual rainbow of hetero- and homo-desires—and finding cause for existential disaffection. The regular members of the company were joined in this glum excursion by the Stuttgart Ballet's tragedienne, Marcia Haydée. She did her earnest best, but, lacking a plot or character of any substance to work with, found herself at a grave disadvantage.

Béjart is said to be a guru to his dancers, and they in turn are clearly products of his vision. I don't much care for the style he cultivates for his women but I can see what he's after. With their chiseled bones and impassive expressions, they represent unattainable beauty, like fashion mannequins. Even their makeup, uniformly pale and severe, with its matte finish, seems to prepare them for the camera's eye; they are not real women but objects of an insatiable scrutiny. Shonach Mirk, the reigning prima, is modeled on an earlier Béjart muse, Suzanne Farrell—aloof, sensual, with infinitely pliable joints. Grazia Galante, of the heart-shaped face and fragile, lily-stem air, seems to be the ideal of the moment. Béjart proposes that it is enough to place her in front of an ensemble of her sisters and allow her

hotograph by William Dupont.

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## "...The Bat-Dor dancers from Israel—an their repertory—owe much to Graham...

to wave her arms exquisitely to "Casta Diva," and he almost gets away with it.

In contrast to these uniform ranks of chaste goddesses, Béjart's men are individualized, very real, and deliberately provocative. Part of their sexual allure is an androgynous air that is continually encouraged by the choreography. The peacockery is certainly reserved for them, with their display of bare chests and manes of curly hair, and the art of the smoldering gaze and the subtly confrontational stance is all theirs. Béjart's best attention is lavished on them; often they seem to represent both male and female elements in his cosmology, where a real woman becomes a hallowed "other."

They are also marvelous dancers. The best of them is the veteran Jorge Donn. Apart from his piercing dark eyes, Donn is not a conventionally attractive man. His body is foreshortened, almost simian, and his shoulder-length blond locks seem an affectation. But with his performance of a solo of disjunctive gestures to Mahler's *Adagietto,* he had the entire audience in thrall. The dance is one of those reading-the-phone-book numbers that only the most potent charisma could hold together, and Donn provided all the concentration and passion one could desire. It seems incongruous to be comparing this strange tour de force to Ulanova's dying swan, but there you are.

MORE FOREIGN VISITORS: DOWNTOWN AT Chelsea's Joyce Theater, the **Bat-Dor Dance Company of Israel** played a two-week engagement with a repertory that owes much to the influence of Martha Graham. Graham's visceral style suits these strong, handsome dancers who, though they move lyrically, never let you forget their connection with the earth. Twisting themselves into sculptural shapes or making a vigorous assault on space, they evoke your fantasies of Israeli youth—life on the kibbutz, compulsory military service for women as well as men—though actually a number of them come from France, the Netherlands, and the States.

Their ballets, too, often conjure up stock imagery: of passionate commitment, of violence, of a haunted landscape. Robert Cohan's *Khamsin,* something of a signature piece, seems to be about terrain—making a desert fertile, claiming territory for one's own, and the anguish involved. Gene Hill Sagan's *And After,* danced before a military map of shifting boundaries, is a Semitic *Testament of Youth:* gorgeous, vulnerable bodies falling without respite.

The trouble with these pieces, whic dominated the angst-ridden openin program, is that they echo Graham' mannerisms without equaling her forc and originality. Another, John Butler' *Eve of Death*—about the public and private life of Elizabeth I—is a blatant rip off of Graham's concept of the queen i her *Episodes.* The dancers deserve bette than this, and they get it in Domy Reite Soffer's sweet, muted *Alto Rhapsod* which is only a little too monotonal, an in Paul Taylor's malicious *Cloven Kin dom,* which they perform only a little to smoothly.

They also deserve a better leadin lady than their artistic director, Jeannette Ordman. A generation older tha her troupe, Ordman has neither the v tality nor the genius to justify her clain ing the spotlight as often as she doe She may be invaluable as the company guiding force, but her performances di play little more than her vanity, at onc arrogant and pathetic. The chore of par nering her fell to the guest artist Red Sheta, a mature dancer with a storm presence à la Nureyev. He deserves I rael's highest award for civilian servic

AND STILL MORE IMPORTS: **The Nation Dance Theatre Company of Jamaic** preceded Béjart's ensemble into the Ci Center with choregraphy that was ted ous, musically naïve, and frequent murky in content. The company prid itself on its compositions on nati themes, but the casual local visitor, u familiar with the island's culture, is har pressed to make out who is the caster the spell and who its exorciser, or ju what the Rastafarian God is up to whe he's at home. And the incessant repet tion of simple steps, an integral a stirring component of African danc seems merely time-wasting here, combined as it is with modern-dance idea

The dancers were most appealin though. They couple a high, proud ca riage with a sinuous use of the spin Their feet, which slap flat against t floor—rather than springing away fro it, ballet-style—are light, fleet, ama ingly sensitive. The group's director, R Nettleford, who is responsible for mo of the shabby choreography, redeem himself as a senior performer, with h self-possession and sly humor. Amo the younger members, my favorite w Barry Moncrieffe. A dancer of infini delicacy, he manages to project clea to a 2,700-seat house although he mov in a space as contained as an actor's. T singers and drummers accompanyi the troupe were engaging enough to su tain an evening on their own. ■

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## Art/Kay Larson

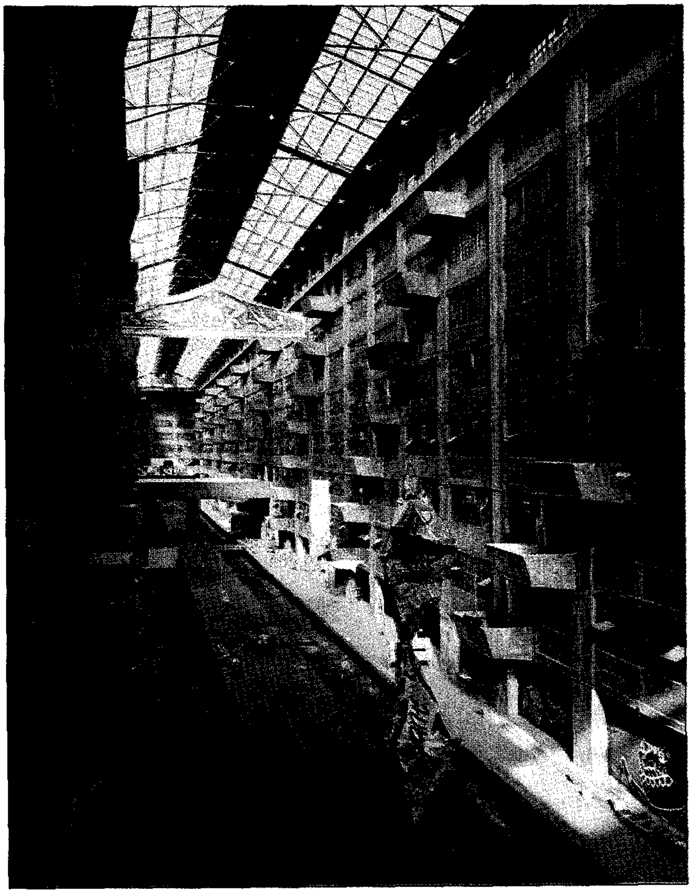
# TERMINAL ART

"...The show suggests that if the end of the world were to arrive, it would be welcomed first in Brooklyn..."

THERE ARE TOO MANY NEGLECTED artists in this world, and the pressures on them are enormous. Kept out of the museum shows, treated like the most dispensable cogs in the machinery of taste, the more militant have responded for over a century by taking matters into their own hands. (If they do eventually end up in a blockbuster, as Manet did a hundred years later, well, time and fate are notoriously fickle.)

In our era, *salons des refusés* have assumed many forms, from the "back to the land" movement, which tried to circumvent the galleries in the 1960s, to that first blush of guerrilla expressionism, the Times Square Show, three years ago. This season's "blockbuster *des refusés*" fits into both the grand and the recent traditions: Four hundred artists, more or less (even the organizers are not sure of the total), have spread out through the old U.S. Army Terminal in the Sunset Park section of Brooklyn. Within this 125,000 square feet (about five times the floor space of the Whitney Museum) is a summary of everything you won't find in the next Whitney Biennial: wall paintings, site installations, collaborative projects, hanging kites, palaces of dreams, war protests, gaping paper mouths, and two bombs that sprout real grass.

The show is called **"Terminal New York,"** and not just because of the site. There is a suggestion of incipient apocalypse here, as though if the end of the world were to arrive it would be welcomed first in Brooklyn. All the suppressed energies that may eventually be tamed to feed the Whitney Biennial are let loose in a building that seems to encourage their expression. This is what the art world looks like before it is weeded, seeded, and preened by ambitious New York City curators. Even if the works themselves are sedate (which some of them are), the context supplies them with adventurous or ominous overtones. For the young and restless in an "expressionist" generation, the easiest, most dramatic means are best. And as a Dada poet once remarked, "nothing is easier to play with than fire."



***Salon des refusés:*** *The site of the "Terminal" show.*

Photograph by Stan Ries/ESTO

Like all the classic *salons des refusés,* the terminal show is an artists' event. The idea came from Carol Waag, an artist and graphic designer for the New York City Public Development Corporation, which investigates abandoned buildings for their rehabilitation potential. On the list was the Brooklyn Army Terminal, designed by Cass Gilbert and built in 1919. Waag saw the building and immediately decided that its scale was right for a mammoth exhibition. Barbara Gary, another artist, was enlisted as director, and writer Ted Castle was brought on as one of the curators. Joined by artist Rhonda Zwillinger, last spring the organizers sent out a call for proposals. They got back 600—a figure that should suggest just how many hungry artists are out there—and by winnowing the least mature work got the number down to 150. (It swelled to 400 again when more-well-established artists were invited in, and when others got in at the last moment.)

The mood of the Army Terminal is, in fact, "terminal." Part of the two-building complex is split by a great eight-story-tall glass atrium, creating an enormous central well that reminds you of the core of Darth Vader's starship in *Star Wars.* Art hangs from balconies on the atrium walls and spreads out through the vast ground floor, where troops and matériel were once loaded onto ships bound for Europe and World War II. Intimations of war or thoughts about violence are part of artists' response to that brutal history: Down in one of the catacombs formed by the low-ceilinged rooms, the German painters Rainer Fetting and Stefan Roloff two weeks ago staged a grisly-looking collision between a car and a van. There was something archetypal in the moment. A blue police light flashed like a doomsday beacon and skull-faced figures smiled down from surrounding pillars, while the violent political collisions of the twentieth century seemed to infest the air like immanent, ugly spirits.

Politics touch a number of the half-dozen-odd coalitions, with evocative names like Missing in Action and Artists for Nuclear Disarmament. The largest, Preparing for War, contains 90 artists and is a show-within-the-show, organized by Julius Valiunas and Robert Costa to depict artists' fears that the United States is arming for Armageddon.

But political content supplies only a small part of the show's juggernaut-like impact. Like Everest, most of this work is simply *there*—beyond taste, good or bad. There are too many artists, and they demand to be seen. And when their work will not fit in the sanctuaries of the major museums, they will take it elsewhere. Goodness, as Mae West might have said, has nothing to do with it.

The urgency of this mood is perfectly described by a slogan I found in red paint against a white wall—also the best work in the show, if you think about it the right way. The artist, Laura Foreman, scrawled it in dripping letters like a Zen koan for this angry generation:

I have
nothing
to paint and
I'm
painting it.

I'm sure she intended every nuance.

(The terminal, which the P.D.C. is now calling the Harborside Industrial Center, is located in Brooklyn on First Avenue between 58th and 63rd Streets. It can be reached by car or subway. The hours are Fridays, Saturdays, and Sundays from noon to 6 P.M. through October 30. For directions, during the week call 619-5000, ext. 845.)

IF YOU HAVE NOW COME TO BELIEVE that expressionism in sculpture requires some sort of aesthetic lobotomy for both artist and viewer, be assured that it isn't so. In spite of the sublime and colorful madness of **Italo Scanga**'s stick figures, they are supremely intelligent objects—heavy enough to rest on solid ground, even in this age of flyaway intellectual lightweights.

Scanga is an animist: For ten years he has taken gnarled sticks and tree limbs, slathered them with paint, and assembled them into human forms. These images are kin to primitive fetish figures from all over the world—symbols of the persistence with which we anoint the inanimate world with meaning.

But "meaning" in Scanga's work has also undergone some evolution. Three years ago, he was fascinated with "fear"—fear of buying a house, of fire, of hunger. Each stick figure held the object of its fear out in front of itself, as though to "objectify" and personify a terrifying concept. In other words, not only do we anoint the world with meaning but we can't shake ourselves loose from the meanings we create.

Scanga's latest works delve deeper into these ideas, which are now conceptual (part of the series is dedicated to Archimedes) and mythic (*Woman Throwing a Snake* recalls Eve). There is also a new series of Picassoid heads. But Scanga's best works continue to be figures like *Figure Entangled in Itself*, a totem for the anxious human race. (Delahunty, 291 Church Street; through October 29.) ■

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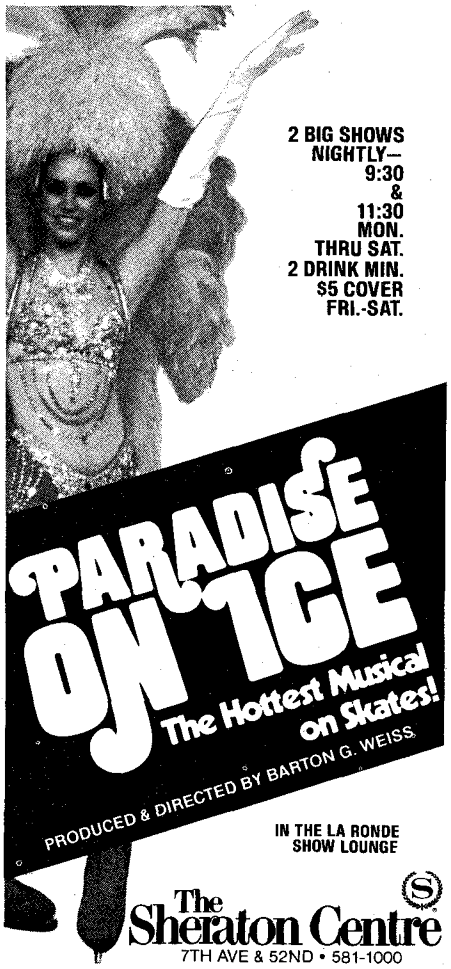

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# A MIX AT THE MET

"...*Les Troyens* was rousing music-drama; *Forza* was flat; in *Daughter of the Regiment*, Sutherland and Kraus were a joy..."

THE CENTENARY SEASON OF ANY OPERA house demands to be launched with an important, festive work, and the **Metropolitan Opera** inaugurated its second century in an appropriately monumental fashion with Berlioz's *Les Troyens*. Not a note was omitted from this five-hour epic of Troy's destruction, the Trojan exodus to Carthage, Aeneas's tragic dalliance with Dido, and the hero's flight to find his true destiny in Rome. Berlioz's gigantic conception so thoroughly dominated the evening that the audience had little time to indulge in the traditional opening-night hoopla and fashion parade. Only a contemporary opera might have been more fitting for the occasion—after all, even Gounod's *Faust* was still a relatively new piece by a living composer when it opened the Met 100 years ago.

For such a grandiose musical vision, now considered one of the most significant and richly textured operas of the nineteenth century, *Les Troyens* is still a rarity. The Met's current production dates only to 1973, and that was the work's New York stage premiere. After one season, *Les Troyens* disappeared again, partly because the company could never find the right cast and partly because the production itself had many weaknesses. For this revival, the Met has reconsidered all the problems and worked hard to overcome them—in fact, aside from the basic structure of Peter Wexler's sets, this is a brand-new show in almost every particular.

The essential visual idea remains the same and, in principle, a valid one. The opening scenes in Troy are dominated by seven gray, mobile, plinthlike structures, against which the doomed Trojan court conducts its semi-barbaric animal worship in an atmosphere of last rites, while the softer colors of the Carthage acts conjure up a warmer, more civilized Mediterranean culture disrupted by the fated Trojan wanderers. Gone are the silly home movies that depicted the arrival of the wooden horse, Troy in flames, and embarrassing bucolic revels during the "Royal Hunt and Storm" orchestral interlude—now the music is allowed to paint these pictures by itself. The Halloween-party orange-and-black décor of the Carthage scenes has been toned down to great advantage, and the Trojan fleet makes an exciting getaway just before Dido's immolation. Despite these welcome revisions, Wexler's watery abstractions remain basically unchanged and unrelievedly ugly, neither sufficiently precise to register as powerful symbols nor colorful enough to bring the opera to life as a vivid historical pageant. An entirely new scenic realization may be the only solution.

**Steamy treat:** *Troyanos and Domingo at the Met.*

At least Fabrizio Melano's staging is a major improvement over Nathaniel Merrill's original, which had virtually no theatrical impact at all. Not only does Melano handle crowd scenes authoritatively and effectively—the mass suicide of the Trojan virgins, so ho-hum ten years ago, has become a moment of true horror—but he also cares about building individual character relationships. Dido and Aeneas actually behave like real people, hesitantly in love at first sight and later physically obsessed with each other during the gorgeous steamy love duet that ends Act IV. At every point during the opera, the public and private forces that motivate *Les Troyens* could scarcely be more lucidly defined.

This year's cast also made a generally stronger impression than what the Met was able to muster up in 1973. Placido Domingo's well-publicized misgivings about the suitability of his voice for Aeneas were not entirely unfounded, although he performed the part conscientiously and emerged with honor if not glory. He obviously felt uncomfortable up top, where most of the part lies, and he seemed to be gingerly feeling his way much of the time rather than meeting the challenges head on—but then, so did Jon Vickers ten years ago. Aeneas is not exactly a gift to soothe a leading tenor's ego. Compared to the more aggressive heroines, Cassandra and Dido, the Trojan hero is essentially a passive pawn of the gods, yet there is much tricky music to negotiate, particularly at the end of the opera when both he and the audience are beginning to feel the strain of a long evening. Still, Domingo, for all of his awkward moments, is probably today's most plausible candidate for this impossible role.

Jessye Norman's awesome Cassandra commanded the first half of the opera, a towering figure of tragic doom as she poured out a flood of glorious sound. Tatiana Troyanos tended to be a twitchy Dido, but for once her nervous energy and glamorous mezzo-soprano seemed to be genuinely focused on creating specific effects rather than fuzzy generalizations. The rest of the cast contained few weak links, and I especially enjoyed Allan Monk's firmly sung Coroebus, Jocelyne Taillon's jolly Anna, Paul Plishka's velvet-voiced Narbal, and Philip Creech's plaintive Hylas. James Levine's conducting was another asset on the whole, a vigorous and incisive

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reading that relished Berlioz's pungent instrumentation, even if it only rarely suggested the opera's lofty grandeur.

AFTER THE SERIOUS BUSINESS OF *Les Troyens,* the Met turned to Donizetti's *The Daughter of the Regiment,* and rustled up a sweet, old-fashioned comic opera guaranteed to deliver harmless entertainment. This performance managed to do just that and offer some spectacular singing as well. The reference books say that Joan Sutherland and Alfredo Kraus are both 56. According to reasonable laws of nature, they should look perfectly ridiculous as a pair of young Tyrolean lovers and sound more than ready for retirement. Besides, the vocal fireworks required for any Donizetti opera would hardly seem possible for most veteran singers ready to wind down their careers.

I will not pick apart Sutherland's Marie, pointing out how this or that roulade surely sounded more articulate twenty years ago, or how the voice may have lost some of its youthful freshness and bloom—any fool can hear that. But what an astonishing singer she remains, one whose glinting soprano easily dances over the coloratura, effortlessly shapes every seamless legato line, and perfectly inserts and executes each trill and ornament. After all these years, there is absolutely no one to compete with her in this music.

Kraus is no less amazing. His tenor has always been a trifle on the dry side perhaps, but the very lack of luscious overtones, a reluctance to push his voice beyond its natural limits, and a carefully nurtured, rock-solid technique account for the extraordinarily well-preserved condition of his instrument. In any case, the beauty of Kraus's singing lies primarily in its fascinating blend of colors and in a delicately balanced placement of tone on the breath as he spins out those long, arched lyrical phrases that are his specialty. The higher Kraus takes his voice the more comfortable he seems with it, and a dozen perfectly positioned high C's in his Act I aria left everyone fairly gasping.

Watching Sutherland and Kraus work together onstage is a joyful experience in itself. Neither could be described as a born stage personality, but over the years they have both discovered exactly what suits them and what does not. That applies as much to the type of music they choose to sing as to how they move, how they relate to the dramatic situation, and how they wish to be perceived by the audience. This is a rare sort of self-knowledge for an opera singer to possess, and their easy confidence, more than anything else, helped make Sutherland's Marie and Kraus's Tonio so believable and endearing. It was almost startling to be reminded by two such savvy, assured performers that opera is actually a profession, and one that too few singers these days even take the trouble to learn.

Otherwise there was nothing especially noteworthy about this *Daughter of the Regiment*, except that every element modestly and effectively complemented the two stunning reasons for reviving the opera in the first place. Ara Berberian provided a gently comical Sulpice, Gwynn Cornell thankfully played down the Marquise's grotesquerie, and Richard Bonynge was the most accommodating of conductors. Anna Anni's quaint comic-opera sets and Sandro Sequi's minimal direction seemed just right under the circumstances. This disarming performance reinforced the unfashionable notion that singers, not gimmicky sets, fancy directorial "concepts," or method acting, define opera and make it work.

OPERA NUMBER THREE DURING THE met's opening week was *La Forza del Destino*, featuring one of those international casts that opera houses all over the world compete for and no doubt schedule five years in advance. Sometimes I wonder why, and this performance made me speculate that perhaps the whole system is degenerating into a self-deluding sham and fraud.

First off there was Grace Bumbry as Leonora, her voice literally unraveling at the seams. She has no sustaining power left in the upper register, and every note above A was, to put it charitably, an adventure. Most of the time, Bumbry merely hurled her voice at the notes with little regard for musical matters, while her dramatic conception of the role consisted of much aimless flouncing about and putting on star airs. José Carreras began by roaring his way through the opening duet, and he later settled down to produce some curious falsetto crooning in Act II. By the final scenes he had his tenor under enough control to belt out several exciting high notes, but even at that, most of the burnished tonal quality that once distinguished this fine young voice has by now been thoroughly worn away.

Renato Bruson contributed the most competent piece of singing, although his baritone tends to be veiled and opaque by nature, and he never managed to do anything especially interesting that might make us care about Don Carlo's dilemma. Add to this Nicolai Ghiaurov's woolly Guardiano, Renato Capecchi's amusing but virtually voiceless Melitone, and Isola Jones's hysterical Preziosilla and you have a *Forza* best forgotten. John Dexter's production remains utterly faceless, and the only element that brought a shred of distinction to the evening was Levine's boldly contoured orchestral accompaniment. ■

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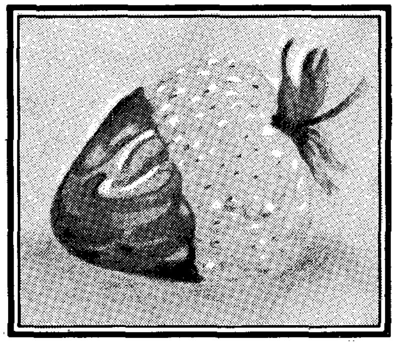

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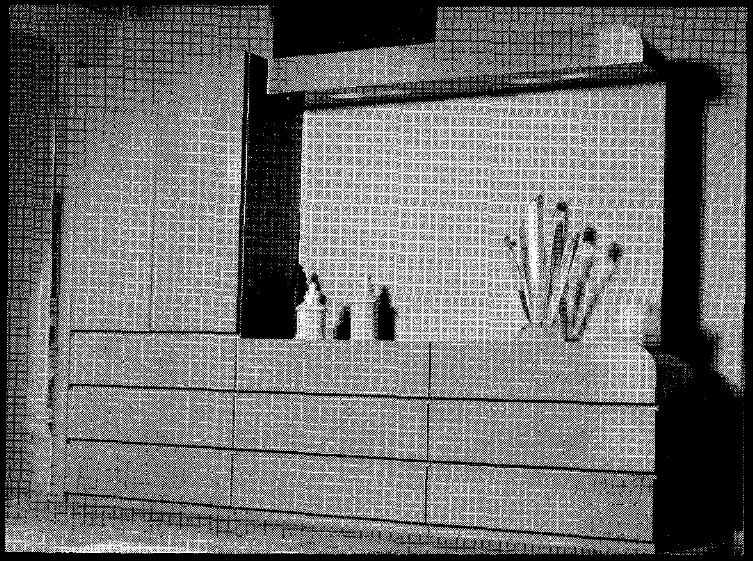

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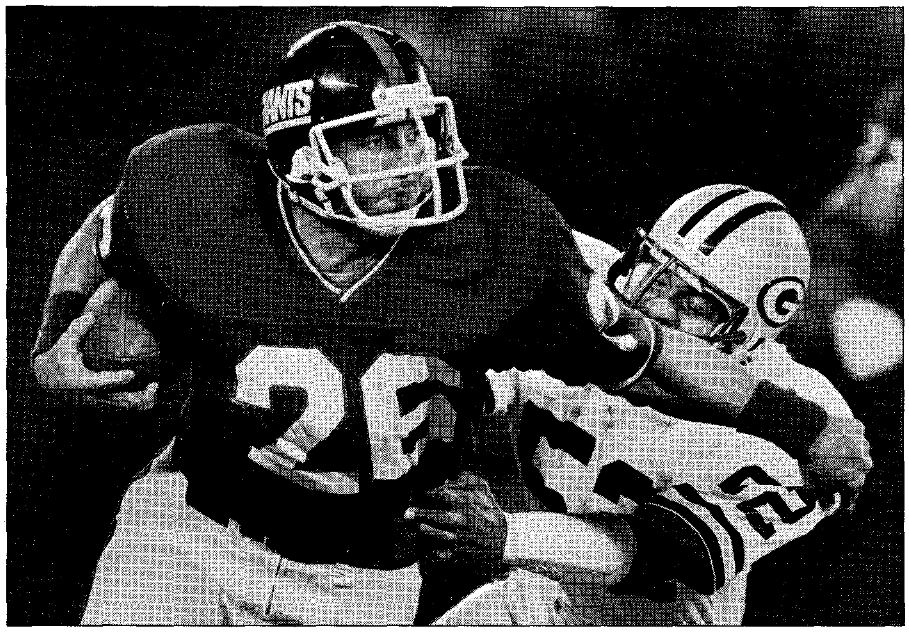
## The Sporting Life/Vic Ziegel

# GIANTS IN THE EARTH

"...Their defense is arguably the best in football, but will the Giants succeed in keeping their fans awake?..."



**Total offense:** *Rob Carpenter is the heart and feet of the Giants' attack.*

WHAT IMPRESSES ME MOST ABOUT THE Giants is that you can't get them angry. That and a 3:12 P.M. bus that, rain or shine, leaves Giants Stadium for New York at precisely 3:12 P.M. You can listen to their reasonable conversation for just so long.

Losers in two of their first three games, and with the clouds over the Meadowlands spelling out SAME OLD GIANTS, the team was preparing for last Monday's encounter with Green Bay when I looked in on them. A perfect guest I wasn't.

"Dull and predictable?" George Young, the general manager responsible for putting together this club, was repeating my question about the Giants' stodgy offense. He wasn't at all offended. "Look at Vince Lombardi's teams," Young said. "They were certainly predictable, and sometimes dull; he ran the same damned plays over and over. But when you win, nobody says you're dull."

It's entirely possible that Young has delivered this speech before. But you know how it is: What does a 300-pound general manager get to talk about? Anything he wants. Now Young was on San Diego, where the Chargers' offense, the so-called look of the eighties, produces a good deal of excitement, if nothing else. "San Diego puts on a great show," Young said. "They sure aren't dull. But they haven't run for all the roses yet."

The Giants know about not smelling the roses. Since the first Super Bowl, sixteen years ago, they have produced winning records in three seasons and reached the playoffs only once. That was in 1981, and it should have been the start of something. Young and Ray Perkins, the head coach he had selected two years earlier, were going to build on that accomplishment. Their role models were Dallas, Miami, the Oakland/Los Angeles Raiders, teams where the same coach or general manager serves the usual playoff punch year after year. But Perkins, a Mississippian who didn't seem comfortable at either end of the Holland Tunnel, left the Giants late last season to succeed Bear Bryant at Alabama. A college.

Professional football players can't take shocks like that, and the Giants responded by losing just enough to miss the playoffs. "A setback," Young said. "It slowed us down, interrupted our continuity." The new coach was Bill Parcells, whose defensive plan had done so much to turn the Giants into winners in 1981. He may do it again this season, because the Giants' defense is arguably the best in the National Football League. But will the Giants succeed in keeping their fans awake? And what about the rest of America? For some reason, the Giants have two more Monday nights on their schedule.

Last Monday against Green Bay, the Giants' defense was matter-of-factly awesome, holding one of the best offenses in the N.F.L. to three points. No small achievement, with Lawrence Taylor, the league's defensive player of the year for the past two seasons, trying to find his way after being shifted to inside linebacker to replace Harry Carson, the injured All-Pro linebacker.

The Giants won, 27–3, a final score that suggests the offensive team turned up at the stadium, too. But it was the first time this year the Giants had scored more than one touchdown. And nobody's lucky enough to play the Green Bay defense every week.

"I wish our offense was as strong as our defense; I truly do," Young said. "I wish we could get a dominant player on offense, a Hall of Famer."

The Giants might begin by wishing for a stellar quarterback. During training camp, Parcells was juggling three names—Phil Simms, Scott Brunner, and Jeff Rutledge. He said nice things about all three, and it was a terrible thing to hear. One set of adjectives, one bankable quarterback—that's the way to start a season.

He picked Brunner, "because I felt I knew more about him," Parcells told me. After the Green Bay win, Brunner was a .500 quarterback in the 24 games he had started. On the other hand, Simms's 38 starts had produced fifteen wins. Simms is the daring young quarterback; Brunner, whose father is a coach with Green Bay's offense, is the good listener, the trustworthy type. He may never throw five touchdown passes in a game, the way Simms once did, but these Giants won't let themselves even dream of those numbers. Remember, we're talking about a team that thinks offense is something you do while the defensive unit struts for the sideline camera.

Enough already. The fact is, the Giants do have a dominant player on offense—well, almost dominant. He's Rob Carpenter, the 28-year-old running back the Giants pulled out of Houston two years ago. After this season's first four games, Carpenter was the heart and feet

Photograph: U.P.I.

of the Giants' attack. He rushed for 374 yards, fifth in the N.F.L.

Here's another way to measure what Carpenter means to the Giants: Think of them *without* Carpenter. What if he were hurt? The answer to that question is, Don't ask.

Carpenter doesn't rely on speed. He'll start in one direction, cut back, and manage to find a hole. He's a churning 230-pounder, not an easy man to tackle or discourage. Best of all, when he's picking up yards it's difficult to be critical of the Giants' offensive line.

"They never had any criticism from Ron Carpenter," Carpenter said. "The problem before I came here was that the backs would run off-tackle. If there wasn't any hole, well, no gain. But that's not my style. They found out they don't have to drive people three yards off the ball to get a three-yard gain. Just get on the defensive guy, block him, take him where he wants to go, and let the running back do the rest. From that point on, we've had a great relationship."

When Carpenter carries the ball, and he did it 28 times against the Packers, the Giants' offense is predictable, maybe, but not necessarily dull. "It's a defensive team, no doubt about it," Carpenter said. "We're not a come-from-behind team. As long as we don't get into situations where we're in a scoring contest with somebody, I think our offense is going to be efficient."

Butch Woolfolk, the other running back, is a second-year player who will carry the ball often because the Giants would rather have Brunner hand it to somebody than throw it. That means less glory for Earnest Gray, the wide receiver who hauled in four touchdown passes one afternoon when Simms was the designated flinger. Since an injury to Floyd Eddings, the Giants have been without a receiver who can truly zoom. The two players they must not lose are Dave Jennings, the punter who has been kicking them out of trouble for ten years, and Ali Haji-Sheikh. Ali, a rookie, connected for a 56-yard field goal last Monday. That sort of shoe is appreciated on the Giants, whose offense doesn't leave the field until it has managed to turn a golden opportunity for seven points into a long field-goal attempt.

When the regular season began, the coach thought his team might reach the playoffs. The other day Parcells said, "Another three weeks and you'll probably know." He said it was still early. The Giants say that a lot.

It reminded me of something the general manager said when I wondered if the fans thought it was early. "I'm not a snake-oil salesman," Young said. "I've been here five years, and that's not very long." The look on my face must have given me away. "I know," he said, "it's a long time for the fans." ▬

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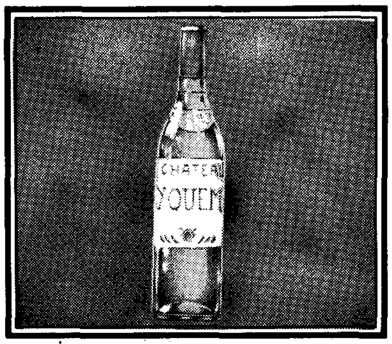

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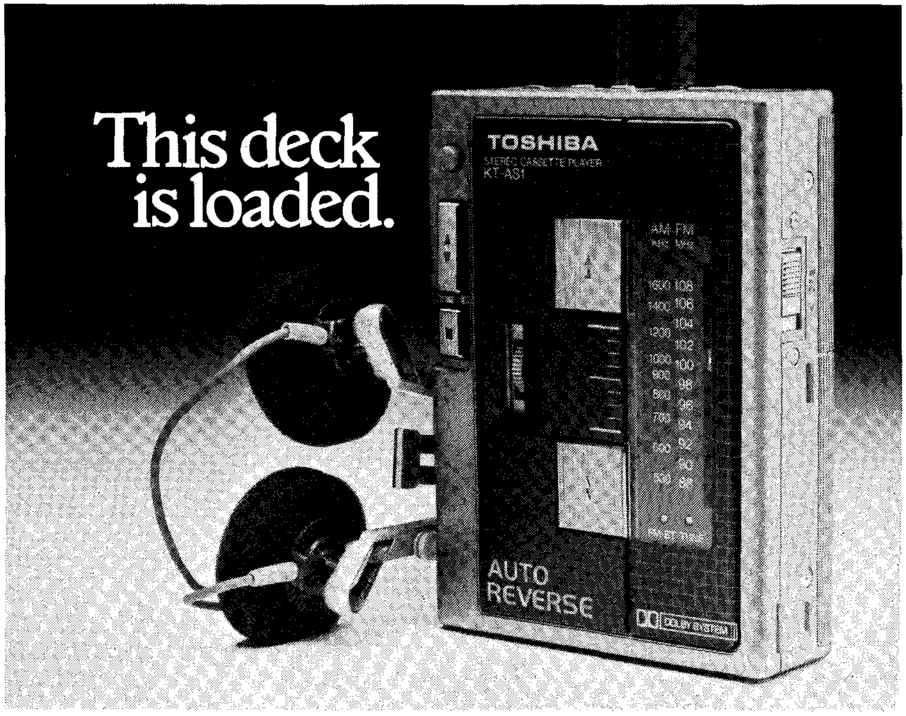

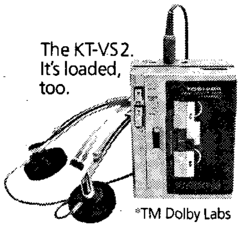

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## Theater/John Simon

# LITTLE NED AND BIG MAGGIE

"...Ben Kingsley has energy and presence, but he is a lightweight Kean. *Big Maggie* fails as drama *and* as comedy..."

EDMUND KEAN MAY WELL HAVE BEEN the most legendary of English actors—Dumas *père*, Sartre, and our own Forrest and Wright have written plays and musicals about him—yet his work was more than a little erratic. Of the three great English writers who championed him, all ended up having reservations. About his Richard III, Hazlitt, who first celebrated it, later conceded, "Perhaps indeed there is too much of what is technically called execution." Byron, a lifelong fan, nevertheless summed up in his journals: "Of Actors—Cooke was the most natural—Kemble the most supernatural—Kean a medium between the two—but Mrs. Siddons worth them all put together." And Coleridge's oft-quoted tribute, "To see him act is like reading Shakespeare by flashes of lightning," is a double-edged benediction, especially when you consider what precedes it: "Kean is original; but he copies from himself." Perhaps the most revealing comment comes from Heine, who described both Kean and Frédérick Lemaître, the superb French actor who portrayed him in Dumas's play, as "sublime buffoons whose sinister clowning turns Thalia pale with fear and Melpomene radiant with happiness."

But what happens in the monodrama **Edmund Kean,** which Raymond FitzSimons has written as a vehicle for Ben Kingsley? The muse of comedy smiles a mite smugly, and the muse of tragedy is bereft of tears. Kean was prodigal with his talent, but no less so with booze, wenches, and money. He was the paradigmatic Romantic actor, yet neither from FitzSimons's *sturm*less play nor from Kingsley's *drang*less performance does this emerge with clarity and impact. The first problem is in the form itself: The one-character play is to a fully staffed drama as a reduction for solo piano is to an opera—it taxes the transcriber's and the performer's skills almost as much as the spectator's patience. And the present author resolves his difficulties considerably less well than Frank Barrie did three seasons ago in *Macready!*, which he both put together and enacted. There the approach was strictly documentary, the life of Kean's chief rival was encompassed in richer detail, there was much more sociocultural and theater-historical background, and audience empathy was not toyed with but solidly engaged.

Here we watch Kean in his dressing room (which turns into a stage) consuming six bottles of spiritous beverage that have a more authentic period look—and even spirit—than anything else about the proceedings. The outline of Kean's life remains both rough and shadowy, and too much time is taken up with paltry japes and switches into Kean's roles, though eliding such famous non-Shakespearean ones as Sir Giles Overreach, the Jew of Malta, and Rolla (in Sheridan's *Pizarro*). The object, I daresay, is to show off Kingsley's versatility in parts anyone can recognize; but what we get from the talented but uneven actor (splendid in *Gandhi* and *Betrayal,* but an embarrassing Ford in the BBC's *Merry Wives of Windsor*) is Shakespeare that may be too rhetorical even for its period and vocally a bit too pinched even for the harsh-voiced, occasionally crepitant Kean, and a Kean who is too lightweight, whimsical, and precious. We don't see what Byron evoked in a letter to his future wife: "He is the triumph of mind over matter for he has nothing but countenance & expression—his figure is very little & even mean—but I never saw Passions so expressed." Kingsley has the meanness of figure, but not the passion; he is charming, mischievous, complacent, irritable, and anachronistic.

Neither in the writing nor in the acting is period sense observed. Vocabulary, syntax, accent, attitude are far too often of the here and now. "Yeah, Byron's all *right!*" Kean will exclaim in tones that are positively right on. He even gives someone the finger, frequently skitters into a comic falsetto, verges on the clumsy when dancing his early role of Harlequin (the real Kean was an accomplished dancer), and altogether carries on like someone whose forte must be blithe comedy, the very thing Kean was worst at. His specialty, by common consent, was villains (Iago, Richard III, Macbeth, Shylock—whose big speech, by the way, Kingsley delivers uninventively) or, at least, tragic figures that could be played with some malignity. Kean's spirit, it has been said, "was untamably wild"; Kingsley's Kean is huggably impish. And for all its intermittent creakiness, Kean's elocution surely never lapsed into unintelligibility as Kingsley's periodically does.

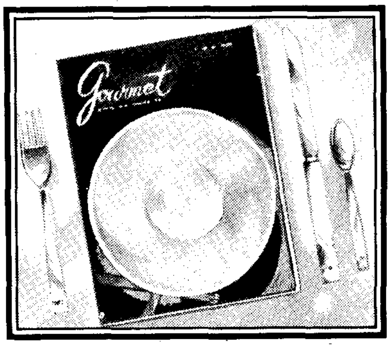
**Kingsley as Kean:** *He is charming and irritable, mischievous and anachronistic.*

Photograph by Martha Swope.

Still, Kingsley has energy, conniving sparkle, and eloquent eyes; his timing is often exquisite, and he has that lambent hing called, somewhat lamely, presence. And though the set, costumes, and choreography are unlikely to move mountains, or even audiences, the aptly named John Watt has designed lighting hat is marvelously manifold, surprising, dramatic. The staging by Alison Sutcliffe Mrs. Kingsley) falls somewhere between he inoffensive and the plodding. Here was a chance to show the greatnesses and limitations of an archetypal actor, and how the two supported, subverted, leshed out a complex artist and man. nstead, we get a blur. To cite a small but elling example, Kean prided himself on his Greek and Latin, yet we keep catching him in various mistakes, even misquoting the famous Borgia motto, *Aut Caesar, aut nihil*, as *aut nullus*. Are these uctorial, actorial, or actual Keanian lips? No way of telling. Such lack of ocus nullifies much of the play.

ROM KEAN TO KEANE—AND NEVER DID mute *e* make a smaller difference. **Big Maggie** is one of 24 plays by John B. Keane (he seems to have responded with plodding literalness to the categorical mperative "John, be keen!," with which his parents saddled him), who is, if we are to believe the program, Ireland's most popular playwright. This, his most successful play, has been "in virtually coninual performance in Irish repertory" ince its creation in the late sixties, which would make it Ireland's second-ongest-running hit after the Troubles. It s boulevard comedy-drama from one of he world's lesser boulevards, perhaps o more than an avenue, and though the econd act is better than the first, it would, at this rate, take a dozen or so more to hoist it into art.

Maggie Polpin has just buried her usband, whom she never loved but rew in time to hate, and with whom she ad no sex for the last ten years. He did, owever, leave her a house, the dry-oods store in it, some land with cows on , and four children. Big Maggie, as she s called, is repeatedly referred to by arious characters as a hard woman, and she has no intention of passing on house, and, and business to her sons during er lifetime. Mick, disgruntled, leaves or England; Maurice stays, hoping that Maggie will yield her possessions to him nd to Mary Madden, the poor but grasping young woman he intends to marry. Katie, the elder daughter, is a bit f a slut (at least by Irish standards, which, like those for popular playwrights, seem to be fairly low), but a ttle maternal brushwork applied to her ehind straightens her out and gets her married off to a rich suitor. Gert, the ounger daughter, is about to fall prey to he blandishments of a dapper salesman,



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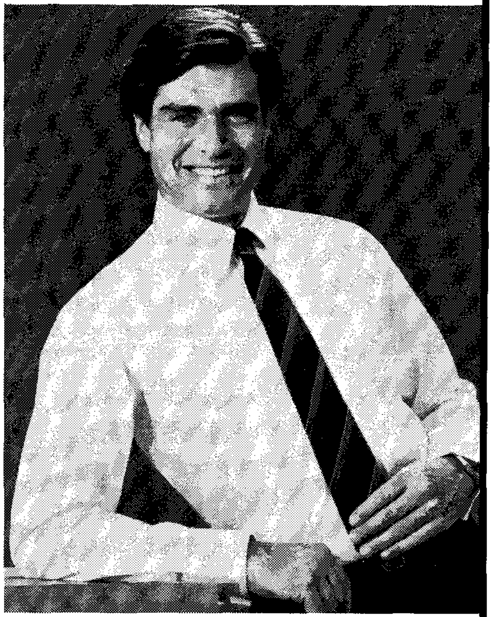

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Teddy, but Maggie's unorthodox countermeasures get rid of Lothario an daughter alike. Hurt and angry, Ger joins Mick and becomes a nurse.

I'll spare you the details of how Kati and Maurice also walk out on Maggi for keeps, and of how she rejects th marriage proposal of Mr. Byrne, th maker of funeral monuments. Th long—though not, unfortunately, th short—of it is that Maggie wants to enjo her singleness and that, though she love her offspring (indeed, because she love them), she has to push them out of th nest so they'll be hard enough for th world. And the world is as hard as M Byrne's tombstones, which neither rai nor hail can wear away or lay low.

We never learn what Maggie wants fo herself; at least the author cannot convey to us that the shop and independence can fulfill her. She embodies a those prematurely and lovelessly married and patriarchally downtrodde women of Ireland who must come int their own through radical disentanglement and repossession of self—but t what end, to what harvest richer tha absolute loneliness? Further, the supporting characters either lack genuin personality or are manipulated into jarring inconsistency. Thus the self-centered Katie evinces unlikely solidarit with her brother; Mary Madden, ruthlessly out for the Polpin comforts, i nevertheless willing to follow Maurice t England and poverty. Third, nobody plight in the play truly moves us, whic damages its pretensions to drama; an Keane's wit is rather too blunted, undercutting its aspirations to comedy.

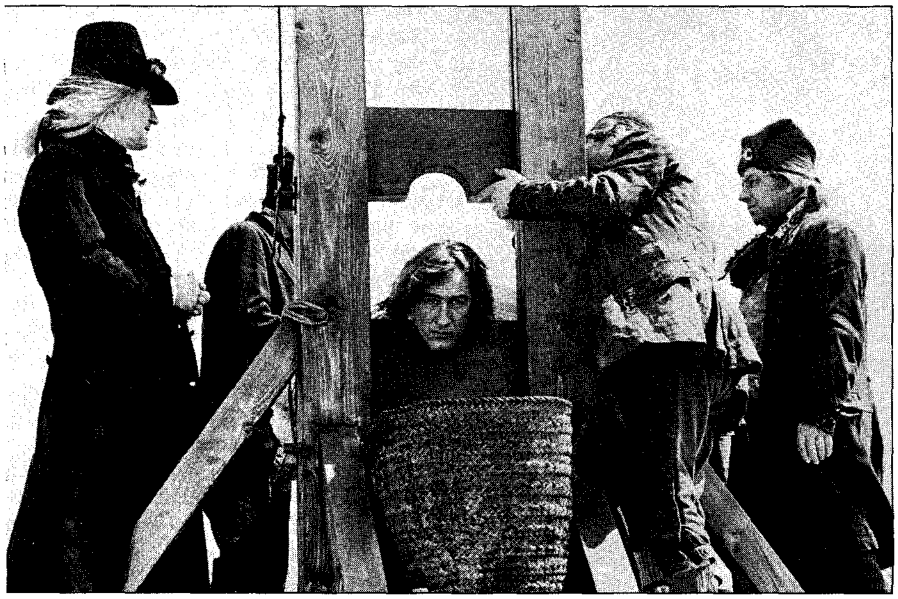
Which brings me to the fourth an greatest problem: Mr. Keane appears t be that anomaly among Irishmen (to sa nothing of Irish writers), a fellow lackin the gift of the gab. Even when a Bria Friel or Hugh Leonard is not in top form he is still usually coasting along on th heady gift for making language cajole u into believing we are hearing more tha is there. It is woolgathering from golden fleece. The language of *Big Maggie* is as flat as a transvestite's chest.

Donal Donnelly, a fine actor, has d rected adequately; anything more migh have called attention to there not bein much to direct. The acting, however, uninspired—when not actually bad—with a few exceptions. As Gert, youn Juliana David is full of grace and promise; James Handy (Teddy) and Dav Huddleston (Mr. Byrne) do the best the can with unsubtle or skimpy materia As Maggie, Robin Howard does an honorable job, but she keeps a characte whom the performer, working pure from her own resources, must turn int something larger than life, resolute life-size. Her underplaying is tastefu but it doesn't, like the best of its kin sidle into the sublime. ■

Movies/David Denby

# DANTON LIVES

“. . .An extraordinarily powerful heroic drama, *Danton* yields many parallels with the situation in Poland today. . .”



**After the revolution:** *Gérard Depardieu in Andrzej Wajda's film.*

N **Danton,** ANDRZEJ WAJDA'S THRILLng, heroically declamatory drama of the rench Revolution, the best scene is the ne in which Georges Danton invites his ld comrade Maximilien Robespierre to inner. Danton, played by the great érard Depardieu, sighs and coos with nticipatory pleasure over the marvelus food—snails, pigeon, superb wine—e has set out. But then Robespierre Wojciech Psoniak, a Polish theater acor who turns his face into a death mask t will) walks into the room and aughtily refuses to eat, or drink, or ven speak very much, apart from warnng Danton that he is in danger of losing is head.

The time is the fall of 1793, more than our years after the storming of the astille. Louis XVI and Marie Anoinette are dead, and so are the modrate republicans—the Girondins. The scetic and fanatical Robespierre, intalled at the head of the Committee for ublic Safety, has begun (not without nisgivings) to eliminate friends as well s enemies. Returning from the country, anton, formerly Robespierre's ally, ow his adversary, rejects the new mood f revolutionary puritanism. This senual, careless, affectionate man is deternined to end the Terror. But he is so asual about politics, and so vain of his hetorical powers, his alleged hold over the masses, that he disdains the advice of friends, who want him to orchestrate the downfall of Robespierre. He is sure he can charm, seduce, or argue Robespierre out of his dictatorial ways.

The dinner-party scene is no less terrifying for being deeply funny. Disgusted by Robespierre's refusal to eat, Depardieu's Danton plays the clown, singing, moaning over the unconsumed food, vamping the saturnine Robespierre with honeyed glances, like Charlie Chaplin ingratiating himself with a bear. Yet Danton's cause is lost. For what hope can there be of restoring to his humanity a man who refuses food like that? Enraged, Danton demands to know how Robespierre can claim to understand the people when he shares so few of their appetites. He literally roars at him in dismay. And then he offers him his neck—placing Robespierre's hands around it—and falls asleep, dead drunk.

This Franco-Polish co-production is breathlessly exciting—a passionate argument about power, authority, and freedom. *Danton* is also a rousing celebration of the French language, which has, in hortatory moods, a steely strength unlike that of any other tongue. In *Danton,* speech is action. Characters race through the night and burst into rooms in a lather, holding forth as they walk; they address large groups of people, small meetings, a cell, sometimes just another person, and in every case Wajda, a Polish patriot in exile, conveys the feeling that the fate of Europe hangs on the success of these utterances. No one ever sleeps, and incoherence is a constant danger; therefore, to continue to speak well is to control history. When Danton shouts himself hoarse, his career in politics, his life are over.

The movie makes speech orgiastic—despite all the big words, “freedom” and “tyranny” and “right,” the approach is that of the textbook. Wajda, a notable director of theater in Poland as well as of film, works in a style of theatrical expressionism. The lighting is shockingly cold and white, almost sepulchral, especially outdoors, where the sun never appears and everything turns the slate-gray color of the guillotine. In this agitated and morbid atmosphere, theatricality is a shortcut to the emotional significance of a historic moment. For instance, the members of the Committee for Public Safety, unshaven, irritable with fatigue, move jerkily (one has become a cripple), as if physically diminished by their paranoid labors of the night. Conspirators gather and disperse with extraordinary speed, seemingly governed by waves of magnetic attraction and repulsion. Behind the film's many physical and rhetorical epiphanies one senses the twin traditions of epic and avant-garde theater merging triumphantly. *Danton* displays a feeling for large-scale gesture and utterance that has not been seen for generations on the American stage. Wajda sounds one trumpet blast of emotion after another—in two hours and sixteen minutes there's hardly any letup—and yet at the end one feels not fatigued and overwhelmed but exhilarated.

The movie is based on *L'Affaire Danton,* a play written in the early thirties by a Polish woman, Stanislawa Przybyszewska. Before making *Danton,* Wajda had already staged the play three times. The great screenwriter Jean-Claude Carrière did the adaptation, and Carrière, doubtless with Wajda's assistance, has shaped the material in a way that yields many parallels with today's situation in Poland. Danton, the fallible, life-loving hero, so insistent that the Revolution stay in touch with the needs of the peo-

hotograph by Gerard Schachmes/Sygma.

ple, bears more than a passing resemblance to Lech Walesa, and Robespierre, rigid and flawlessly "correct"—a dictator by instinct, as it were—suggests Jaruzelski and even Stalin.

When *Danton* opened in France, th French left predictably attacked Wajd for making an anti-revolutionary film But I think it's clear that Wajda is no attacking revolution itself but the hardening of revolutionary fervor into bureaucratic authoritarianism. In th scenes clearly intended as parallels t Poland, Danton's followers bitterly com plain of the silencing of the press and c the use of secret police and informers At a studio sitting, the great painte David, working on a gigantic canvas ( the Revolution, is ordered by Robespierre to remove a certain gui lotined *citoyen* from the picture; the ma is painted out of history, just as dis credited comrades have been written ou of the official Soviet past.

Yet nothing in the picture that com ments on Poland or on Stalinism dam ages *Danton* as a story of the Frenc Revolution. Wajda is a very cann pamphleteer, and too good an artist t allow his intentions to become blatan (He has been quoted as saying, "Th Western world, that's Danton. The Eas that's Robespierre.") Like so man Polish intellectuals of the past two cen turies, Wajda looks to France for hi ideals of civic life. Democracy and free dom are Western, despotism is Easter and he reinforces this split by castin French actors as the Dantonists and hi own countrymen as the Robespierrist That's a tragic, self-wounding decisio for a Polish director to have to mak Even more tragic is the very great like lihood that the Polish people will not se this extraordinarily powerful film for long, long time.

IN HIS NEW FILM, **Hanna K**, THE RES less Costa-Gavras (*Z*, *Missing*) prow through the sunbaked streets of Israe seeking out still another setting for political morality play. But Isra stymies him. His usual obsessions—th conflict of left and right and the poss bility of official fraud—are beside th point in a country still struggling for th right to exist, and he can't find anythin to dramatize. He doesn't center his film as he usually does, on a violent incide from history—a kidnapping, an assassination, a rigged trial—and he stuck with a tepid conflict of attitudes. I addition, *Hanna K* bears the unfortuna marks of having been designed as a veh cle for Jill Clayburgh. Once again—is the fifth or sixth time?—we watch he struggle to find her identity and fulfi herself. Does anyone care anymore?

The plot of *Hanna K* is as thorough movie-ish and implausible as that Bette Davis's more turgid pictures fo

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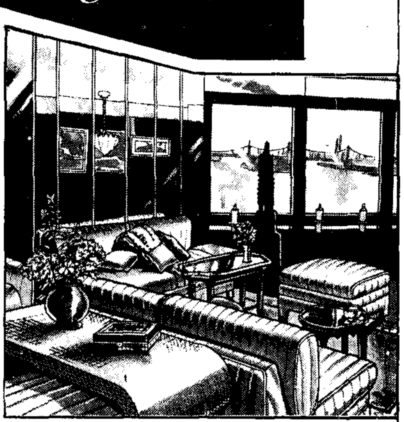

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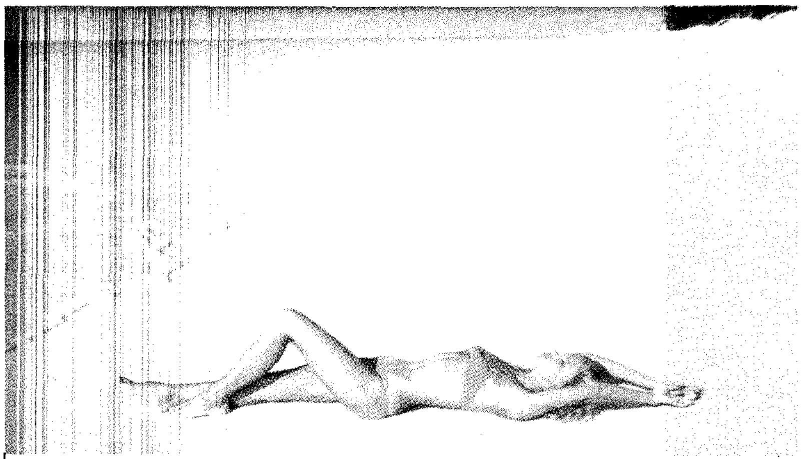
Varner's. Clayburgh's Hanna Kaufman s an American Jew who has left her rench Catholic husband behind in aris and emigrated to Israel, where she ecomes a criminal lawyer and (as the icture opens) gets herself pregnant by n Israeli prosecutor only to fall in love ith one of her clients, a Palestinian who ay or may not be a terrorist.

Believe it or not, the movie isn't a omedy. The Palestinian (Mohamed akri), handsome, cool, glamorously si-nt, with pale-blue eyes, is twice ar-ested for illegally entering Israel. Since e insists that he wants only to lay claim an old house that used to belong to his mily (they were expelled by the Israelis ears ago), Hanna defends him in court gainst her Israeli boyfriend, who thinks e's dangerous. Finally, after he emerges om prison, she takes him into her partment, where he becomes a sitter for e child she's had with the Israeli. Every ow and then, her husband (Jean anne), stricken with adoration, flies in om Paris, begs her to return with him, nd is sent packing; the Israeli (Gabriel yrne), furious that she will not marry im or even live with him, casts jealous lances at everybody.

One can sense that at some earlier age there may have been a serious tention in this solemn soap opera. A alestinian asking only for justice might ause some unease among so many nely tuned Jewish consciences. Such an nbiguous figure might even be used as way of questioning Israeli identity. But ost of that has been shunted aside in vor of the momentous question, hich of her lovers is Jill Clayburgh oing to choose? She turns from one an to another, and then to still an-her, and then back to the first, and so n. Neurotic, snappish, but oh so lov-ble and idealistic, she has the entire orld hanging on her decision. Do osta-Gavras and his screenwriter, anco Solinas, realize that she comes f as self-absorbed and out of it? When e defends Palestinian rights, she's nazed that the Israelis hold their ound, and her amazement makes her em like a moral tourist who just opped in to announce her position.

Costa-Gavras tries for a suave, off-nd, witty, and allusive tone, with dis-trous results. These Israelis talking in nooth epigrams seem like Parisians oking for a café. When this director nores the melodramatic sources of his t, he cuts himself adrift. And yet, this erly placid movie has one disturbing nage—a close-up of Hanna's baby be-g circumcised. This painful view of a mmonplace act almost leads one to ink the director is presenting the Jews barbarians. Is this a case of a director erely trying to give a sleeping audience jolt, or is it unconscious anti-Semi-sm?



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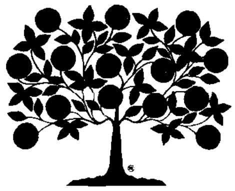

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BY LEONORE FLEISCHER

## Coffee, Tea, and More

THE GILLIES 1840 SHOPS ARE OFFERING all 30 varieties of coffee beans at $1 off the usual price per lb.: Colombian, Venezuelan, Costa Rican, Viennese or French roast, Italian espresso, and all house blends, now $2.99; Swiss water-decaffeinated beans, regular and espresso, now $4.99; flavored coffees, including chocolate almond, cinnamon, and others, now $3.99; other more exotic coffees, such as Jamaican, Hawaiian Kona, Javanese, Sumatran, decaffeinated flavored, and Belgian water-decaffeinated, are also on sale. In addition, Melitta glass coffee-makers in 6-, 10-, and 12-cup sizes, with filters to match, now up to 50 percent off; bulk teas, including Earl Grey, Darjeeling, English breakfast, Irish-style, Ceylonese orange pekoe, Lapsang souchong, and more, were $6.50 a lb., now $4.50; Celestial Seasonings tea, now 50 cents off each box. MasterCard (M.C.), Visa (V.) accepted on sales of $15 and over; no checks; refunds possible. *Gillies 1840, 160 Bleecker St. (260-2130), Sun.–Thurs. noon–midnight and Fri. and Sat. till 2 a.m.; 1494 Third Ave., near 84th St. (861-5299), Mon.–Sat. 10 a.m.–8 p.m. and Sun. noon–6 p.m.; through 10/16.*

## Looking Good

A LOVELY, RECENTLY RENOVATED beauty salon right off Central Park South is celebrating its fifth anniversary with a monthlong special on all services. Men as well as women are welcome. All beauty treatments are 25 percent off the usual prices: makeup lesson and application, were $50, now $37.50; shampoo, haircut, and blow-dry, were $50, now $37.50; manicure, was $10, now $7.50; pedicure, was $20, now $15; also, waxing, hair coloring and conditioning. The salon's owners were originally with Elizabeth Arden and more recently with Sarah Caldwell, in Boston, doing hair and makeup design. Appointments are necessary. Cash only. *Louis Vincent, 925 Seventh Ave., near Central Park South (586-4123); Tues.–Sat. 9 a.m.–5 p.m. and Thurs. till 7 p.m.; through 10/29.*

## Dollhouses

DOLLHOUSE KITS ARE ON SALE HERE. The many styles range from a three-room townhouse, was $59, now $47.20,
to an eleven-room Victorian, was $3,57(
now $2,856. Brand-new this year is
replica of a New York brownstone wit
working windows, electricity, and ir
terior doors, was $520, now $416. Alsc
a medieval castle and keep, was $7
now $59.20; assembled handcrafted ca
tle with moat and alligators, was $18
now $148; western fort, was $70, no
$56; seven-room house with front oper
ing, was $165, now $132; six-room Vi
torian, was $125, now $100; and mor
Also, furniture and accessories, now 2
percent off. The store will assemble an
paint dollhouses for an addition
charge. American Express (A.E.), checl
accepted; exchanges possible. *Dollhou*
*Antics, 1308 Madison Ave., near 92nd S*
*(876-2288); Mon.–Sat. 10 a.m.–5:30 p.n*
*through 10/15.*

**DO NOT PHONE.** *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

## Showroom Sale

THIS STRIKING LINE OF CONTEMPORAF
furniture is made by an exclusive pr
cess that seals incredible colors in
plastic. Featured in high-style mag
zines, it is usually available only throug
designers. A group of one-of-a-kir
showroom samples are here at great
reduced prices. Everything is sold as i
A few examples: black-and-rose livin
room wall unit with bar and adjustab
shelves, list $8,294, here $3,400; silve
charcoal-and-black metallic extensic
dining table with one 20-in. leaf, li
$3,500, here $1,300; oxblood cockt
table, list $2,010, here $700; taupe m
game table, list $1,925, here $850; cor
conference table, list $2,983, here $1,2C
wall system with bar, TV cabinet, ar
clothing-storage unit, list $13,064, he
$5,300; amethyst-silver-and-steel-bl
bar unit, list $4,795, here $2,0C
matching display cases, list $3,200, he
$1,200; oxblood-and-brown executi
desk, list $4,390, here $1,800; and mo
Delivery can be arranged at addition
cost. Checks accepted; no credit carc
all sales final. *Hayman-Chaffey Desig*
*Inc., 137 East 25th St. (889-7771); Mo*
*Fri. 9 a.m.–7 p.m. and Sat. 10 a.m.–5 p.*
*through 10/17.*

## Handmade

LOVELY HANDMADE GIFTS ARE AVAIL
ble at this not-for-profit shop. A fe
examples: Lucite night-lights with shel
were $5.50, now $3.50; 20-in.-sq. dinn
napkins with lace borders, were $5.
now $3.75; wood napkin rings, were
now $2.50; Orphan Annie dolls, 20
tall, were $40, now $27.50; clown do
with hand-painted faces, were $17.

now $10; felt Halloween masks, were $15, now $7.50; calico hats for small children, were $9.50, now $6.50; smock dresses, size 6, were $40, now $25–$29; all-wool children's sweaters, were $45, now $18–$25; all-wool turtleneck sweaters with cable front, women's size 6 only, were $125, now $55; and more. Checks accepted; no credit cards; all sales final. *Elder Craftsmen Shop, 850 Lexington Ave., at 64th St. (535-8030); Mon. 11 a.m.–5:30 p.m., Tues.–Fri. 10 a.m.–5:30 p.m., and Sat. till 4 p.m.; through 10/17.*

## Family Clothing

THERE'S SOMETHING FOR EVERYONE AT this annual fall sale. For boys sizes 8–20: Pacific Trail winter jackets in a variety of styles, polyester- or down-filled, were $58–$90, now $46.40–$72; all Adidas and Nike activewear, including warm-up suits, was $36–$45, now $28.80–$36; long-sleeved knit shirts, were $20, now $16; fleece tops and bottoms, were $13–$22, now $10.40–$17.60; Izod short-sleeved shirts, were $17, now $11.90; Gant all-wool blazers, were $68–$88, now $52–$68. For girls: brushed-nylon pajamas, were $12, now $7.99; Bonnie Doon socks and leg warmers, were $1.95–$7, now 20 percent off. For men: Izod shirts, were $27, now $18.90; Adidas poplin jackets, were $45, now $36; matching pants, were $30, now $24; Adidas and Nike warm-up suits, were $49–$78, now $30.20–$62.40; shirts, were $20, now $16; fleece tops and bottoms, were $15–$28, now $12–$22.40. For women: Adidas and Nike warm-up suits, were $45–$55, now $36–$44; shirts, were $20, now $16; fleece tops and bottoms, were $26, now $20.80; Hanes panty hose, now 25 percent off; and more. A.E., M.C., V., checks accepted; exchanges possible. *Melnikoff's, 1594 York Ave., at 4th St. (288-2419); Mon.–Sat. 9 a.m.–6 p.m.; through 10/15.*

## Lingerie

BRAND-NAME LINGERIE IN CURRENT tyles is always available here at 30–50 percent off retail prices. Maidenform bras, retail $7.50–$10, here $3.75–$7.50; Maidenform panties, retail $3.50–$7.50, here $1.75–$3.75; Lorraine nightgowns in cotton, nylon, or brushed nylon, retail $15–$20, here $9–$10; Movie Star nightgown sets, retail $10–$30, here $5–$20; Movie Star cotton floral briefs, retail $2.25, here $1.50; Lily of France bras, etail $8–$10, here $4–$5; Lovable bras, etail $4–$9, here $3–$4.50; Lovable girdles, retail $5, here $2.50; Lady Marlene bras and corselets, retail $18.50–$24, here $11.25–$14.50; and more. Cash-and-carry only; all sales final. *D. Kresz, 201 Broadway, near 28th St., sixth floor 679-8055); Mon.–Fri. 9:30 a.m.–5 p.m. and Sat. 10 a.m.–1 p.m.*

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**BROOKLYN: Park Slope** Bergen St & Flatbush Ave (212) 783-3333

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## A Complete Entertainment Guide for the Week Beginning October 5.

# MOVIES

## Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

### Manhattan

#### Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Oct. 3-4: "Spies"; "Fury." Beg. Oct. 5: "The Flat Jungle." #2—Oct. 3: "Even Dwarfs Started Small"; "Why Does Herr R. RunAmok?" Oct. 4-5: "Céleste"; "Despair." Oct. 6: "Chronicle of Anna Magdalena Bach"; "History Lessons." Oct. 7-8: "The Tin Drum"; "The Great Ecstasy of the Sculptor Steiner." Oct. 9: "Effi Briest"; "Precautions Against Fanatics."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Oct. 6: "Trading Places."; "48 Hrs." Beg. Oct. 7: "Hell's Angels"; "Revenge of the Ninja."

4. **VANDAM THEATER—Vandam St. nr. Ave. Americas.** 675-0498. Thru Oct. 4: The Nadine Gordimer Stories. Beg. Oct. 5: "The Stationmaster's Wife"; "Kamikaze '89."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Oct. 3: "The Goalie's Anxiety at the Penalty Kick"; "The State of Things." Oct. 4: "The Wrong Move"; "The State of Things." Oct. 5: "The Scarlett Letter"; "The State of Things." Oct. 6: "King of the Road"; "The State of Things."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—"The Big Chill."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Ernesto."

9. **ART—8th St. E. of University Pl.** 473-7014. "Trading Places."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Oct 3: "Fellini's Roma"; "The Nights of Cahiria." Oct. 4: "Charlie Chan on Broadway"; "Charlie Chan at Monte Carlo." Oct. 5: "Mr. Deeds Goes to Town"; "Platinum Blonde." Oct. 6: "The Stranger"; "Journey Into Fear." Oct. 7 "Hush, Hush, Sweet Charlotte."; "Whatever Happened to Baby Jane." Oct. 8-9: "Harold and Maude"; "Where's Poppa."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Oct. 6: "Staying Alive"; "Star Trek II: The Wrath of Kahn."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Oct. 3-4: "The King of Hearts"; "Harold and Maude." Oct. 5-6: "The Last Wave"; "Picnic at Hanging Rock." Oct. 7-8: "The Man Who Fell to Earth"; "Fantastic Planet." Oct. 9: "Rebel Without a Cause"; "East of Eden."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—Thru Oct. 6: "Flashdance." #2—"Fanny & Alexander."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Rear Window." #2—"The Draughtsman's Contract." #3—"Diva." #4—Thru Oct. 6: "The Moon in the Gutter." Beg. Oct. 7: "Zelig."

#### 15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "The Lonely Lady."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Merry Christmas, Mr. Lawrence."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru Oct. 6: "Zelig." Opening Oct. 7: "Never Say Never Again."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. Thru Oct. 6: "Risky Business." Opening Oct. 7 (tent.): "Romantic Comedy."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Eddie and the Cruisers." #2—"Beyond the Limit." #3—"The Big Chill."

26. **ANCO—42nd nr. 7th Ave.** 221-9601. "Eddie and the Cruisers"; "Nightmares."

#### 43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"A Time to Die." #2—Thru Oct. 6: "The Final Option." Beg. Oct. 7: "Escape 2000."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Return of the Jedi."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—Thru Oct. 6: "Mr. Mom." Beg. Oct. 7: "Never Say Never Again." #2—"Risky Business." #3—Thru Oct. 6: "Nightmares." Beg. Oct. 7: "Zelig." #4—"National Lampoon's Vacation." #5—"Private School." #6—"Strange Invaders."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Eddie and the Cruisers." #2—582-5070. "Beyond the Limit."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Trading Places."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. Thru Oct. 6: "Zelig." Beg. Oct. 7: "Hell's Angels."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"Sword of the Barbarian." #2—"Revenge of the Ninja."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Flashdance." **EMBASSY 3**—"WarGames." **EMBASSY 4**—"Staying Alive."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Oct. 3: "The Great Dictator"; "The Gold Rush." Oct. 4-5: "Vixen"; "Cherry Harry and Raquel." Oct. 6-8: "Frances"; "The Postman Always Rings Twice (1982)." Oct. 9: "Juliet of the Spirits"; "La Strada." #2—Oct. 3-4: "The Seventh Seal"; "Wild Strawberries." Oct. 5-6: "Carrie"; "Poltergeist." Oct. 7-8: "The Year of Living Dangerously"; "Mad Max." Oct. 9: "Lawrence of Arabia."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"The Lonely Lady." #2—"Pieces.'

42. **EMBASSY 49TH STREET—Nr. Seventh Ave** 757-7003. "Flashdance."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Staying Alive."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Brainstorm."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St** 755-3020. Thru Oct. 6: "The Final Option."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Tent.: "The Grey Fox."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Risky Business."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. Thru Oct. 6: "Berlin Alexanderplatz." (Section 5 c 5.)

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Koyaanisqatsi."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Mr. Mom."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Cross Creek."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Heat and Dust."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Rear Window."

58. **MANHATTAN—59th St. bet. Second & Thir Aves.** 935-6420. #1—Thru Oct. 6: "National Lampoon's Vacation." Opening Oct. 7: "Never Sa Never Again." #2—Thru Oct. 6: "Flashdance." Opening Oct. 7: "Never Say Never Again."

60. **BARONET—Third Ave. nr. 59th St.** 355-166 Thru Oct. 6: "Merry Christmas, Mr. Lawrence." Opening Oct. 7: "Romantic Comedy." **CORONE** —"Daniel."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. Thru Oct. 4: "The Moon in The Gutter

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022 "Hanna K." **CINEMA II**—753-0774, "Educating Rita."

#### 61st Street & Above
#### East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th S** 832-1670. #1—"The Lonely Lady." #2—832-2720. "Fanny & Alexander."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Zelig."

72. **LOEWS NEW YORK TWIN—Second Ave. n 66th St.** 744-7339. #1—"Eddie and the Cruisers #2—"The Big Chill."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Return of Martin Guerre."

74. **LOEWS TOWER EAST—Third Ave. nr. 72n St.** 879-1313. "Trading Places."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "The Leopard."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Oct. 6: "Pieces."

## MOVIES

**LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Beyond the Limit." #2—"Strange Invaders."

**86TH STREET EAST—Nr. Third Ave.** 249-1144. "The Lonely Lady."

**RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"The Final Option." #2—Thru Oct. 6: "A Time to Die." Opening Oct. 7: "Never Say Never Again."

**COSMO—116th St. nr. Lexington Ave.** 534-0330. Thru Oct. 6: "Trading Places"; 'Venom."

### 61st Street & Above
### West Side

**PARAMOUNT—B'way at 61st St.** 247-5070. 'The Big Chill."

**LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Danton." #2—"Pauline at the Beach." #3—"Lonely Hearts."

**CINEMA STUDIO—B'way at 66th St.** 377-4040. #1—"Rear Window." #2—"Rear Window."

**REGENCY—B'way nr. 67th St.** 724-3700. Oct. 3: "In Which We Serve"; "The Fallen Idol." Oct. 4-5: "Great Expectations"; "Tunes of Glory." Oct. 6-8: "The Wrong Box"; "The Mouse on the Moon." Oct. 9: "Pygmalion"; "The Horses Mouth."

**EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Ernesto." #2—"Trading Places."

**LOEWS 83RD STREET QUAD—On B'way.** 377-3190. #1—"The Big Chill." #2—"Risky Business." #3—"Strange Invaders." #4—"Fanny & Alexander."

**NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"The Draughtsman's Contract." #2—"Zelig."

**THALIA—95th St. W. of B'way.** 222-3370. Oct. 3: "Vera Cruz"; "Day of the Outlaw." Oct. 4: 'The Rain People"; "You're a Big Boy Now." Oct. : "High and Low"; "Stray Dog." Oct. 6: "Hi, Mom!"; "Dionysus in '69." Oct. 7-8: "The Seventh Seal"; "Wild Strawberries." Oct. 9: "Eagle's Wing"; "The Wild Bunch."

**METRO CINEMA—B'way nr. 99th St.** 222-1200. Oct. 3: "Some Like It Hot"; "La Cage aux Folles." Oct. 4: "Strangers on a Train"; "The Wrong Man." Oct. 5: "The Middle of the World"; 'Story of a Love Affair." Oct. 6: "Potemkim." Oct. : "Local Hero"; "Gregory's Girl." Oct. 8: "2"; 'Battle of Alpiers." Oct. 9: "Grand Hotel"; "Kings Row."

**OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"Trading Places"; "48 Hrs." #2—'The Lonely Lady." #3—Thru Oct. 6: "Staying Alive"; "An Officer and a Gentleman." Beg. Oct. : "The Grey Fox"; "L'Etoile du Nord." #4—Thru Oct. 6: "Sword of the Barbarian." Beg. Oct. 7: 'Hell's Angels."

**RKO COLISEUM TWIN—B'way at 181st St.** 27-7200. #1—Thru Oct. 6: "Pieces"; "A Time to Die." Beg. Oct. 7: "Hell's Angels." #2—Thru Oct. : "Sword of the Barbarian." Beg. Oct. 7: "Never Say Never Again."

**ALPINE—Dyckman St. at B'way.** 567-3587. 'Trading Places"; "48 Hrs."

## Museums, Societies, Etc.

**ERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West.** 96-0900. Adm. free. Oct. 5, 7 p.m.: "The Fragile Mountain" (1982) by Sandra Nichols, "Mysterious See" (1983) by Phil Simon, "Old House New House" (1982) by David Springbett, Larry Weinstein.

**LUMBIA UNIVERSITY—Center for Italian Studies, Piccolo Teatro, Amsterdam at 117th St.** 280-2306 Oct. 7, 7 p.m.: "Socrates" (1970) by Roberto Rossellini; Oct. 9, 3 p.m.: "Teorema" 1968) by Pier Paolo Pasolini.

**TERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St.** 60-1777. Free with museum adm. Centennial Moments from the Met—a collection of eight shorts ighlighting *100 years of the Metropolitan opera.*

**JSEUM OF BROADCASTING—1 East 53rd St.** 752-4690 Sug. contrib. $3, members $2. Written by Levinson and Link. Oct. 4, 2:15 p.m.: Man With a Rope" (1958), "Desilu Playhouse" 1959). Oct. 5, 2 p.m.: "My Sweet Charlie" (1970);

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3:45 p.m.: "That Certain Summer" (1972). Oct. 7, 12:15 p.m.: "Stone" (1979); 2:15 p.m.: "Tenafly" (1973), "The Name of the Game: 'Incident in Berlin'" (1968). Oct. 8, 12:15 p.m.: "Ransom for a Dead Man" (1971); 2:15 p.m.: "Murder by Natural Causes" (1979).

**MUSEUM OF MODERN ART—West Wing, 18 W. 54th St.** 708-9500. Free with mus. adm. Rediscovering French Film, Part II (all with Eng. subtitles, unless otherwise noted)—Recent Aquisition: Bulgarian Films—Oct. 6, 2:30 p.m.: "The Goat Horn" (1972) by Metodi Andonov; 6 p.m.: "Advantage, or the Reincarnation of the Rooster" (1977) by Georgi Dyulverov. Oct. 7, 2:30 p.m.: "The Unknown Solder's Patent Leather Shoes" (1979) by Ranghel Vulchanov; 6 p.m.: "The Iconostasis" (1969) by Todor Dinov, Hristo Hristov. Oct. 8, 2:30 p.m.: "Advantage"; 5 p.m.: "The Goat Horn." Oct. 9, 2:30 p.m.: "The Iconostasis."

**NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y.** 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Oct. 3, 8 p.m., Oct. 4, 8, 10 p.m.: "Baby It's You" (1983) by John Sales. Oct. 5-6, 8 p.m.: "Yol" (1982) by Yilmaz Guney. Oct. 6, 7:30 p.m.: "Ossessione" (1942) by Luchino Visconti, in Italian, Eng. subtitles. Oct. 7-8, 8, 10 p.m., Oct. 9, 5, 7:30 p.m.: "L'Etoile du Nord" (1982) by Pierre Granier-Deferre.

**NEW YORK FILM FESTIVAL—Alice Tully Hall, B'way at 65th St.** 877-1800 ext. 92. Adm. $7, $5. All foreign films have Eng. subtitles. Oct. 3, 6:15 p.m.: "Red Love" (Germany, 1982). Oct. 4, 6:15 p.m.: "Dhrupad" (India, 1982) by Mani Kaul; 9:30 p.m.: "Passion" (France, Switzerland, 1982) by Jean-Luc Godard; "You the Better" by Ericka Beckman. Oct. 5, 6:15 p.m.: "Passion", "You the Better"; 9:30 p.m.: "Nostalghia" (Russia, Italy, 1983) by Andrei Tarkovsky. Oct. 6, 6:15 p.m.: "Nostalghia"; 9:30 p.m.: "Heart Like a Wheel" by Jonathan Kaplan. Oct. 7, 6:15 p.m.: "Heart Like a Wheel" ; 9:30 p.m.: "Rumble Fish" by Francis Ford Coppola. Oct. 8, 12:30 p.m.: "Entre Nous" by Diane Kurys; 3 p.m.: "Rumble Fish"; 6 p.m.: "Burroughs" by Howard Brookner, "Secret Agent" by Jacki Ochs; 9 p.m.: "Entre Nous." At **Avery Fisher Hall** Oct. 9, 8:30 p.m.: "Streamers" by Robert Altman.

**NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St.** 621-0618. Adm. Free. Films by Sergei Eisenstein—Oct. 4, 12 noon: "Battleship Potemkin" (silent, 1938). Pioneers of Soviet Film—Oct. 6, 12 noon: "By the Law" (1926) by Lev Kuleshov.

**PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y.** 516-283-2118. Sug. Don. $2. Oct. 7, 8 p.m.: "Roslyn Romance (Is it Really True?), Intro I and II" (1977).

**THE PUBLIC THEATER—425 Lafayette St.** 598-7171. Adm. $4, members, students & senior citizens $3. Thru Oct. 9 (times: Tues.-Sun. 5:20, 7, 8:40, 10:20 p.m., with additional showing Fri.-Sun. at 3:40 p.m.): "El Bruto" by Luis Buñuel, in Spanish, Eng. subtitles, an American premiere.

**THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park.** 592-5555. Free with museum adm. Oct. 8, 2 p.m.: "Salesman" (1969) by Albert and David Maysles.

**SQUAT THEATRE—256 W. 23rd.** 691-1238. Adm. $4. Oct. 7-8, 8 p.m.: "Dick Tracy Meets Gruesome" (1947) by John Rawlins, with Boris Karloff; 10 p.m.: "Alphaville" (1965) by Jean-Luc Godard, with Eddie Contantine, Anna Karina; 12 midnight: "T.A.M.I. Show" (1965) by Teenage Command Performance in Santa Monica, with James Brown, Smokey Robinson, Marvin Gaye and others. Oct. 9, 6 p.m.: "Dick Tracy Meets Gruesome"; 8 p.m.: "Alphaville"; 10 p.m.: "T.A.M.I. Show."

**SYMPHONY SPACE—B'way at 95th St.** 864-5400. Adm. $4, seniors and students $2. Adm. $5. Glenn Gould Film Festival—Oct. 7, 8 p.m.: Two BBC films of Gould performing and discussing Beethoven and Strauss. Oct. 8, 8 p.m.: Four films made for TV. Oct. 9, 8 p.m.: Yehudi Menuhim performs and discusses Beethoven and Schoenberg with Gould.

**VIDEO REDBAR—First Ave. and 7th St.** Oct. 5, 9:30 p.m.: ""Information Withheld"; "The London Press" (1983) by Juan Downey.

**WHITNEY MUSEUM—Madison Ave. at 75th St.** 570-0537. Free with museum adm. The Films of Ernie Gehr—Oct. 4-9, 1 p.m.: "Eureka" (1974), "Still" (1969-71); 3 p.m.: "Untitled" (1977), "Mirage" (1981), "Shift" (1972-74), "Table" (1976), "Untitled" (1981).

## Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—Tent.: "The Lonely Lady." #2—Thru Oct. 6: "Sword of the Barbarian." #3—Thr Oct. 6: "Pieces." Beg. Oct. 7: "Never Say Never Again."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "The Lonely Lady."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—Thru Oct. 6: "Pieces." #2—Thru Oct. 6: "Sword of the Barbarian."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Beyond the Limit." #2—Thru Oct. 6: "Trading Places." Beg. Oct. 7: "Romanti Comedy."

105. **DALE—W. 231st St. at B'way.** 884-5300. # —Tent.: "Eddie and the Cruisers." #2—Thru Oc 6: "The Big Chill."

106. **DOVER—1729 Boston Rd. at 174th St.** 542-3511. Thru Oct. 6: "Sword of the Barbarian "Killer Army." Beg. Oct. 7: "Hell's Angels"; "Revenge of the Ninja."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—Thru Oct. 6: "Trading Places." Beg. Oct. 7: "Romantic Comedy." #2—Thru Oct. 6: "Eddie and the Cruisers." Beg. Oct. 7: "Escape 2000." #3—Thr Oct. 6: "Easy Money." Beg. Oct. 7: "Risky Business." #4—"The Lonely Lady."

110. **KENT—E. 167th St. nr. Grand Conc.** 992-9330. Thru Oct. 6: "Sword of the Barbarian "Fist of the White Lotus." Beg. Oct. 7: "Hell's Angels"; "Revenge of the Ninja."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Beyond the Lim #2—"Eddie and the Cruisers."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Zelig."

114. **PALACE—Unionport Rd. at E. Tremont A** 829-3900. #1—"The Big Chill." #2—"The Lon Lady." #3—Thru Oct. 6: "A Time to Die."

117. **VALENTINE—E. Fordham Rd. at Valenti Ave.** 584-9583. #1—"Sword of the Barbarian." #2—"Pieces." #3—Thru Oct. 6: "Risky Busines Beg. Oct. 7: "Never Say Never Again."

## Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—Thru Oct. 6: "Sword of the Barbarian." Beg. Oct. 7: "Never Never Again." #2—Thru Oct. 6: "Pieces." Beg. Oct. 7: "Hell's Angels." #3—"Zelig." #4—"The Lonely Lady." #5—Thru Oct. 6: "Flashdance"; "48 Hrs." Beg. Oct. 7: "Romantic Comedy."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Av at 69th St.** 748-4200. #1—"Eddie and the Cruisers." #2—"Beyond the Limit."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Eddie and the Cruisers." #2—Thru Oct. 6: "Pieces." Beg. Oct "Hell's Angels."

205. **BENSONHURST—LOEWS ORIENTAL— 86th St. at 18th Ave.** 236-5001. #1—"Mr. Mo #2—"The Big Chill."

206. **BENSONHURST—MARBORO—Bay Pkw at 69th St.** 232-4000. #1—Thru Oct. 6: "Risky Business." Beg. Oct. 7: "Never Say Never Agai #2—"The Lonely Lady." #3—"Zelig." #4—Thr Oct. 6: "Easy Money." Beg. Oct. 7: "Romantic Comedy."

210. **BRIGHTON BEACH—OCEANA—Brighto Beach Ave. at Coney Island Ave.** 743-4333. —"The Lonely Lady." #2—"Beyond the Limit." —Thru Oct. 6: "Pieces." Beg. Oct. 7: "Hell's Angels." #4—Thru Oct. 6: "Sword of the Barbarian." Beg. Oct. 7: "Never Say Never Again."

211. **BROOKLYN HEIGHTS—CINEMA—Hen St. at Orange.** 596-7070. #1—"Zelig." #2—"Trading Places."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93r St.** 251-0700. #1—"Trading Places." #2—"The Lonely Lady." #3—"Eddie and the Cruisers."

213. **COBBLE HILL—TWIN—Court St. at Butl** 596-9113. #1—"Psycho II"; "Monty Python's T Meaning of Life." #2—"Fanny & Alexander."

214. **DOWNTOWN BROOKLYN—DUFFIELD Duffield St. at Fulton.** 624-3591 Thru Oct. 6: "Pieces." Beg. Oct. 7: "Never Say Never Again

216. **DOWNTOWN BROOKLYN—REGENT— Fulton St. at Bedford Ave.** 622-8143. Thru O 6: "Trading Places"; "Fearless Jackal."

**19. FLATBUSH—RKO ALBERMARLE—Flatbush Ave. at Albermarle Rd.** 287-9300. Thru Oct. 6: "Revenge of the Ninja"; "A Time to Die." Beg. Oct. 7: "Never Say Never Again."

**20. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave.** 284-5700. #1—Thru Oct. 6: "Pieces." Beg. Oct. 7: "Hell's Angels." #2—"Beyond the Limit." #3—Thru Oct. 6: "Space Raiders"; "Sword of the Barbarian." #4—"The Lonely Lady."

**21. FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. Thru Oct. 6: "Tootsie"; "Blue Thunder."

**22. FLATBUSH—RUGBY—Utica Ave. nr. Church.** 346-7807. #1—Thru Oct. 6: "Trading Places"; "48 Hrs." Beg. Oct. 7: "Hell's Angels." #2—Thru Oct. 6: "Sword of the Barbarian"; "Edge of Fury."

**23. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"The Big Chill." #2—"Beyond the Limit."

**25. FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. Thru Oct. 6: "The Final Option"; "A Time to Die." Beg. Oct. 7: "Never Say Never Again." **SOUTH—** Thru Oct. 6: "Risky Business." Beg. Oct. 7: "Romantic Comedy."

**28. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. "Trading Places"; "48 Hrs."

**31. MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. "Trading Places."

**32. MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. "Trading Places."

**33. MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. Thru Oct. 4: "Krull." Beg. Oct. 5: "Snow White and the Seven Dwarfs."

**34. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"The Big Chill." #2—"Return of the Jedi." #3—"Eddie and the Cruisers." #4—"Zelig."

**35. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. "The Lonely Lady."

**36. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Tent.: "Trading Places." #2—"The Big Chill."

**37. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—"The Lonely Lady." #2—Thru Oct. 6: "A Time to Die." #3—Thru Oct. 6: "Pieces." Beg. Oct. 7: "Never Say Never Again."

## Staten Island

**00. ELTINGVILLE—AMBOY—** 356-3800. #1—"Trading Places." #2—"Mr. Mom."

**03. NEW DORP—HYLAN—** 351-6601. #1—"The Big Chill." #2—"Beyond the Limit."

**04. NEW DORP—LANE—** 351-2110. Tent.: "Risky Business."

**05. NEW DORP—RAE—** 979-0444. #1—"Pieces." #2—"The Lonely Lady."

**06. NEW DORP—RKO FOX PLAZA—** 987-6800. #1—Thru Oct. 6: "Return of the Jedi." Beg. Oct. 7: "Escape 2000." #2—"Zelig."

**07. NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"The Lonely Lady." #2—Thru Oct. 6: "Easy Money." Beg. Oct. 7: "Never Say Never Again."

**08. NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. Thru Oct. 6: "The Final Option"; "A Time to Die." Beg. Oct. 7: "Romantic Comedy."

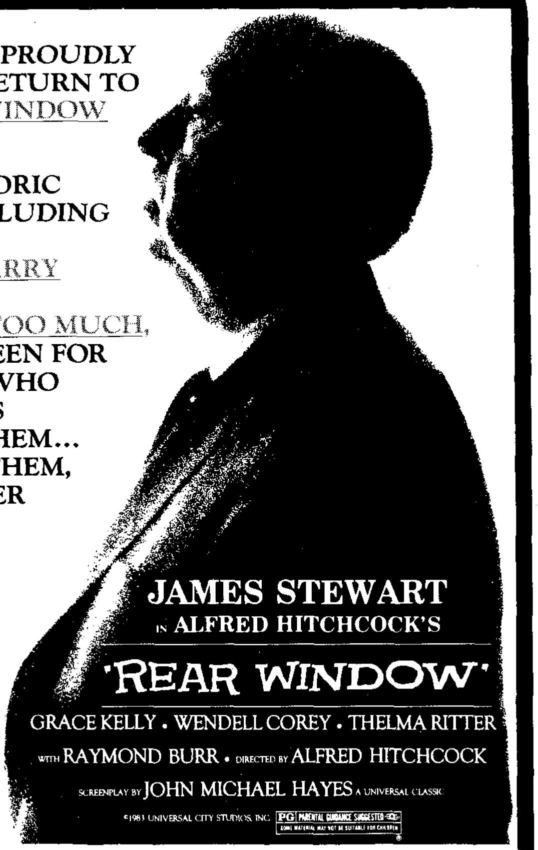
## Queens

**01. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—Thru Oct. 6: "Risky Business." Beg. Oct. 7: "Never Say Never Again." #2—"The Big Chill." #3—"The Lonely Lady." #4—"Eddie and the Cruisers."

**02. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Risky Business." #2—"Eddie and the Cruisers."

**03. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"Flashdance." #2—Thru Oct. 6: "A Time to Die." Beg. Oct. 7: "Romantic Comedy." #3—"Sword of the Barbarian." #4—"The Grey Fox."

**06. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Oct. 6: "Trading Places"; "48 Hrs." Beg. Oct. 7: "Mausoleum"; "Concrete Jungle."



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# MOVIES

407. **DOUGLASTON—MOVIEWORLD.—L.I. Expressway & Cross Island P'kway.** 423-7200. #1—"Zelig." #2—"The Big Chill." #3—"Mr. Mom." #4—"Easy Money." #5—"The Lonely Lady." #6—"Flashdance." #7—"The Big Chill."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"The Big Chill." #2—"Beyond the Limit."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—"Eddie and the Cruisers." #2—"Sword of the Barbarian."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"Beyond the Limit." #2—"Eddie and the Cruisers." #3—Thru Oct. 6: "Pieces"; "A Time to Die." Beg. Oct. 7: "Escape 2000."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"The Big Chill." #2—Thru Oct. 6: "Sword of the Barbarian." Beg. Oct. 7: "Hell's Angels." #3—Thru Oct. 6: "Risky Business." Beg. Oct. 7: "Never Say Never Again."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Easy Money." #2—"The Lonely Lady." #3—Thru Oct. 6: "Mr. Mom." Beg. Oct. 7: "Escape 2000." #4—Thru Oct. 6: "Staying Alive." Beg. Oct. 7: "Hell's Angels."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—"The Big Chill." #2—"Easy Money."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. Thru Oct. 6: "Trading Places." Beg. Oct. 7: "National Lampoon's Vacation."

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"Zelig." #2—"The Lonely Lady."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Eddie and the Cruisers."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"Return of the Jedi." #2—Thru Oct. 6: "Pieces." Beg. Oct. 7: "Never Say Never Again." #3—Thru Oct. 6: "A Time to Die." Beg. Oct. 7: "Escape 2000." #4—"Risky Business."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. #1—"The Lonely Lady." #2—"Zelig." #3—"Pieces." #4—"Pauline at the Beach." #5—"Fanny & Alexander."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—Thru Oct. 6: "The Final Option." Beg. Oct. 7: "Romantic Comedy." #2—"Beyond the Limit."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. Thru Oct. 6: "A Time to Die." Beg. Oct. 7: "Hell's Angels."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"Beyond the Limit." #2—Thru Oct. 6: "A Time to Die." Beg. Oct. 7: "National Lampoon's Vacation." #3—Thru Oct. 6: "Flashdance." Beg. Oct. 7: "Hell's Angels."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. Thru Oct. 6: "The Lonely Lady." Beg. Oct. 7: "Escape 2000."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—Thru Oct. 6: "Sword of the Barbarian." Beg. Oct. 7: "The Lonely Lady." #2—Thru Oct. 6: "The Final Option." Beg. Oct. 7: "Never Say Never Again." #3—Thru Oct. 8: "Pieces."

433. **JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd.** 276-5300. Thru Oct. 6: "Trading Places."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Oct. 6: "Trading Places." Beg. Oct. 7: "National Lampoon's Vacation"; "The Man With Two Brains."

437. **LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy.** 225-2800. Tent.: "Trading Places."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. "Trading Places"; "An Officer and a Gentleman."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"The Lonely Lady." #2—Thru Oct. 6: "Risky Business." Beg. Oct. 7: "Never Say Never Again."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Oct. 6: "Staying Alive"; "Fame." Beg. Oct. 7: "WarGames"; "Rocky III."

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—"The Big Chill." #2—"Trading Places."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—"The Big Chill." #2—Thru Oct. 6: "Trading Places."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—"Beyond the Limit." #2—"The Big Chill."

451. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru Oct. 6: "Trading Places" "48 Hrs." Beg. Oct. 7: "National Lampoon's Vacation"; "The Man With Two Brains."

# Long Island

**(Area Code 516)**
**Nassau County**

500. **BALDWIN—GRAND AVENUE—** 223-2323. #1—"The Big Chill." #2—Thru Oct. 6: "Easy Money." Beg. Oct. 7: "National Lampoon's Vacation."

501. **BALDWIN—RKO—** 223-9230. Thru Oct. 6: " Time to Die." Beg. Oct. 7: "Romantic Comedy."

502. **BELLEROSE—RKO—** 775-1351. Thru Oct. 4 "Krull." Beg. Oct. 5: "Snow White and the Seven Dwarfs."

503. **BELLMORE—PLAYHOUSE—** 785-5400. #1—"Flashdance." #2—"Staying Alive."

511. **EAST MEADOW—FLICK—** 794-8008. #1—Thru Oct. 6: "WarGames." Beg. Oct. 7: "National Lampoon's Vacation." #2—"Trading Places."

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"The Lonely Lady." #2—"Risky Business." #3—Thru Oct. 6: "Zelig." Beg. Oct. 7: "Never Say Never Again." #4—Thru Oct. 6: "Pieces." Beg. Oct. 7: "Romantic Comedy."

513. **EAST ROCKAWAY—CRITERION—** 599-0242. #1—"Trading Places." #2—Thru Oct. 6: "The Grey Fox." Beg. Oct. 7: "National Lampoon's Vacation."

516. **FARMINGDALE—RKO—** 249-0122. Thru Oct. 4: "Krull." Beg. Oct. 5: "Snow White and th Seven Dwarfs."

517. **FLORAL PARK—RKO FLORAL—** 352-228 "Eddie and the Cruisers."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—"Pieces." #2—"The Lonely Lady.

519. **GARDEN CITY—RKO ROOSEVELT FIEL** — 741-4007. #1—"Beyond the Limit." #2—Thru Oct. 6: "A Time to Die." Beg. Oct. 7: "Never Say Never Again." #3—"Zelig."

521. **GARDEN CITY PARK—RKO PARK EAST** — 741-8484. "The Big Chill."

523. **GREAT NECK—SQUIRE—** 466-2020. #1—"Risky Business." #2—Thru Oct. 6: "Eddie and th Cruisers." Beg. Oct. 7: "Escape 2000." #3—Thru Oct. 6: "Mr. Mom." Beg. Oct. 7: "Never Say Nev Again."

524. **HEWLETT—RKO—** 791-6768. Thru Oct. 4: "Krull." Beg. Oct. 5: "Snow White and the Seven Dwarfs."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—"Risky Business." #2—Thru Oct. 6: "A Time to Die." Beg. Oct. 7: "Never Say Never Again."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. "Zelig." **SOUTH**—"The Lonely Lady."

529. **LAWRENCE—RKO—** 371-0203. #1—Thru Oct. 6: "Risky Business." Beg. Oct. 7: "Escape 2000." #2—"The Big Chill." #3—"Beyond the Limit."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—Thru Oct. 6: "The Grey Fox." Beg. Oct. 7 (tent.): "National Lampoon's Vacation." #2—"Trading Places."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"Daniel." #2—"Beyond the Limit #3—"Easy Money." #4—"Eddie and the Cruisers." #5—"The Big Chill." #6—"Mr. Mom.'

532. **LONG BEACH—LIDO—** 432-0056. Thru Oct 6: "Trading Places." Beg. Oct. 7: "National Lampoon's Vacation"; "Twilight Zone—The Movie

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"Easy Money." #2—"The Lonely Lady." #3—Thru Oct. 6: "Eddie and the Cruisers." Beg. Oct. 7: "Escape 2000." #4—Thru Oct. 6: "Pieces." Beg. Oct. 7 (tent.): "Romantic Comedy."

534. **LYNBROOK—STUDIO ONE—** 599-1444. Tent.: "The Draughtsman's Contract."

535. **MALVERNE—TWIN—** 599-6966. #1—"La Traviata." #2—"Trading Places."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"The Lonely Lady." #2—"Zelig." #3—Thru Oct. 6: "The Grey Fox." Beg. Oct. 7: "Romantic Comedy."

37. **MANHASSET—RKO CINEMA**— 627-1300. "Fanny & Alexander."

40. **MASSAPEQUA—PEQUA**— 799-6464. "Beyond the Limit."

41. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL**— 795-2244. #1—Thru Oct. 6: "National Lampoon's Vacation." Beg. Oct. 7: "Escape 2000." #2—"The Big Chill." #3—"Risky Business." #4—Thru Oct. 6: "Pieces." Beg. Oct. 7: "Romantic Comedy." #5—Thru Oct. 6: "A Time to Die." Beg. Oct. 7: "Hell's Angels." #6—Thru Oct. 6: "Eddie and the Cruisers." Beg. Oct. 7: "Never Say Never Again." #7—"Mr. Mom."

42. **MERRICK—GABLES**— 546-0734. Thru Oct.: "Flashdance." Beg. Oct. 7: "Staying Alive."

45. **NEW HYDE PARK—HERRICKS**— 747-0555. "Trading Places."

46. **NEW HYDE PARK—RKO ALAN**— 354-4338. Thru Oct. 6: "Risky Business." Beg. Oct. 7: "Escape 2000."

47. **OCEANSIDE—OCEANSIDE**— 536-7565. #1—"Trading Places." #2—"Staying Alive."

48. **OLD BETHPAGE—CINE CAPRI**— 752-1610. "Trading Places."

49. **OYSTER BAY—MOVIES**— 922-0333. #1—"Trading Places." #2—Thru Oct. 6: "Class." Beg. Oct. 7: "National Lampoon's Vacation."

50. **PLAINVIEW—OLD COUNTRY**— 931-4242. #1—"The Big Chill." #2—Thru Oct. 6: "Easy Money." Beg. Oct. 7: "National Lampoon's Vacation."

51. **PLAINVIEW—RKO MORTON VILLAGE**— 938-2323. "Mr. Mom."

52. **PLAINVIEW—RKO TWIN**— 931-1333. #1—"Beyond the Limit." #2—Thru Oct. 6: "Eddie and the Cruisers." Beg. Oct. 7: "Escape 2000."

54. **PORT WASHINGTON—MOVIES**— 944-6200. #1—"Trading Places." #2—Thru Oct. 6: "Easy Money." Beg. Oct. 7: "Hell's Angels." #3—"A Time to Die."

55. **PORT WASHINGTON—SANDS POINT**— 883-5074. Beg. Oct. 7: "National Lampoon's Vacation."

57. **ROCKVILLE CENTRE—RKO FANTASY**— 764-8000. Thru Oct. 6: "Mr. Mom." Beg. Oct. 7: "Never Say Never Again."

58. **ROCKVILLE CENTRE—RKO TWIN**— 678-3121. #1—"Zelig." #2—"Pauline at the Beach."

59. **ROSLYN—ROSLYN**— 621-8488. #1—"The Big Chill." #2—"The Lonely Lady."

62. **SYOSSET—UA CINEMA 150**— 364-0700. "Brainstorm."

66. **VALLEY STREAM—RKO GREEN ACRES**— 561-2100. Thru Oct. 6: "A Time to Die." Beg. Oct. 7: "Romantic Comedy."

67. **VALLEY STREAM—SUNRISE**— 825-5700. #1—"Daniel." #2—"Eddie and the Cruisers." #3—"Revenge of the Ninja." #4—"Mr. Mom." #5—"Pieces." #6—"Trading Places." #7—"Risky Business." #8—"The Big Chill." #9—"Brainstorm." #10—"Beyond the Limit." #11—"The Lonely Lady."

0. **WANTAGH—CINEMA WANTAGH**— 221-7784. #1—Thru Oct. 6: "Easy Money." #2—Thru Oct. 6: "Staying Alive."

1. **WANTAGH—RKO**— 781-6969. "The Lonely Lady."

3. **WESTBURY—DRIVE-IN**— 334-3400. #1—Thru Oct. 6: "Eddie and the Cruisers." Beg. Oct. 7: "Never Say Never Again." #2—Thru Oct. 6: "The Lonely Lady." Beg. Oct. 7: "Hell's Angels." #3—Thru Oct. 6: "Pieces." Beg. Oct. 7: "Escape 2000."

4. **WESTBURY—WESTBURY**— 333-1911. #1—"Tender Mercies." #2—"Trading Places."

### Suffolk County

1. **BABYLON—BABYLON**— 669-3399. Thru Oct. 6: "Easy Money." Beg. Oct. 7: "Romantic Comedy."

2. **BABYLON—RKO**— 669-0700. #1—"The Big Chill." #2—Thru Oct. 6: "Return of the Jedi." Beg. Oct. 7: "Escape 2000."

3. **BABYLON—SOUTH BAY**— 587-7676. #1—"Beyond the Limit." #2—"The Lonely Lady." #3—"A Time to Die."

4. **BAY SHORE—CINEMA**— 665-1722. "Brainstorm."

6. **BAY SHORE—LOEWS SOUTH SHORE MALL**— 666-4000. #1—"Eddie and the Cruisers." #2—"Risky Business."

609. **BRENTWOOD—BRENTWOOD**— 273-3900. Thru Oct. 6: "Trading Places." Beg. Oct. 7: "National Lampoon's Vacation."

615. **COMMACK—DRIVE-IN**— 499-2900. Thru Oct. 6: "Pieces." Beg. Oct. 7: "Never Say Never Again."

616. **COMMACK—MAYFAIR**— 543-0707. Thru Oct. 6: "Risky Business." Beg. Oct. 7: "Romantic Comedy."

617. **COMMACK—RKO**— 499-4545. #1—Thru Oct. 6: "Return of the Jedi." Beg. Oct. 7: "Escape 2000." #2—"The Big Chill."

619. **CORAM—CORAM**— 698-7200. Program unavailable.

621. **CORAM—PINE**— 698-6442. #1—"Pieces." #2—"Trading Places."

622. **DEER PARK—DEER PARK**— 667-2440. Tent.: "Trading Places."

625. **EAST HAMPTON—CINEMAS**— 324-0448. #1—"The Lonely Lady." #2—"Beyond the Limit." #3—Thru Oct. 6: "Zelig." Beg. Oct. 7: "Romantic Comedy." #4—Thru Oct. 6: "A Time to Die." Beg. Oct. 7: "Never Say Never Again." #5—"Risky Business."

626. **EAST NORTHPORT—LARKFIELD**— 261-0043. Thru Oct. 6: "A Time to Die."

627. **EAST SETAUKET—RKO FOX**— 473-2400. "Eddie and the Cruisers."

628. **ELWOOD—ELWOOD**— 499-7800. #1—"Beyond the Limit." #2—"Easy Money."

629. **FARMINGVILLE—COLLEGE PLAZA**— 698-2200. #1—Thru Oct. 6: "A Time to Die." Beg. Oct. 7: "Hell's Angels." #2—Thru Oct. 6: "Pieces." Beg. Oct. 7: "Romantic Comedy."

630. **GREENPORT—GREENPORT**— 477-0500. Thru Oct. 6: "Sophie's Choice." Beg. Oct. 7 (tent.): "Risky Business."

631. **HAUPPAUGE—HAUPPAUGE**— 265-1814. Thru Oct. 6: "Pieces."

632. **HUNTINGTON—RKO SHORE**— 421-5200. #1—Thru Oct. 6: "A Time to Die." Beg. Oct. 7: "Never Say Never Again." #2—"Eddie and the Cruisers." #3—"The Big Chill." #4—"Mr. Mom."

633. **HUNTINGTON—RKO WHITMAN**— 423-1300. "Zelig."

634. **HUNTINGTON—RKO YORK**— 421-3911. "The Lonely Lady."

635. **ISLIP—ISLIP**— 581-5200. #1—"The Big Chill." #2—"Zelig." #3—"Trading Places."

636. **KINGS PARK—KINGS PARK**— 269-4422. "Trading Places."

637. **LAKE GROVE—RKO SMITH HAVEN MALL**— 724-9550. Thru Oct. 6: "Manhattan"; "Annie Hall." Beg. Oct. 7: "Romantic Comedy."

638. **LAKE RONKONKOMA—LAKESIDE**— 981-7100. Thru Oct. 6: "Trading Places."

639. **LINDENHURST—LINDENHURST**— 888-5400. Thru Oct. 6: "Trading Places." Beg. Oct. 7: "National Lampoon's Vacation."

640. **MATTITUCK—MATTITUCK**— 298-4405. #1—Thru Oct. 6: "Octopussy"; "Poltergeist." #2—"Easy Money." #3—Thru Oct. 6: "Pieces."

641. **MONTAUK—THE MOVIES**— 668-2393. "Blue Thunder"; "Tootsie."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR**— 265-8118. "The Lonely Lady." **OUTDOOR**—Thru Oct. 6: "A Time to Die." Beg. Oct. 7: "Escape 2000."

643. **NORTH BABYLON—NORTH BABYLON**— 667-2495. #1—Thru Oct. 6: "Mr. Mom." #2—Thru Oct. 6: "Zelig."

644. **NORTHPORT—NORTHPORT**— 261-8600. Thru Oct. 6: "Trading Places." Beg. Oct. 7: "National Lampoon's Vacation."

645. **OAKDALE—OAKDALE**— 589-8118. Thru Oct. 6: "Staying Alive"; "48 Hrs." Beg. Oct. 7: "Trading Places."

648. **PATCHOGUE—PATCHOGUE**— 475-0601. #1—Thru Oct. 7: "Easy Money." Beg. Oct. 7: "Never Say Never Again." #2—"Risky Business." #3—"Mr. Mom."

649. **PATCHOGUE—RKO PLAZA**— 475-5225. #1—"The Big Chill." #2—"The Lonely Lady."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR**— 363-7200. "Beyond the Limit." **OUTDOOR**—Thru Oct. 6: "Pieces." Beg. Oct. 7: "Hell's Angels."

651. **PATCHOGUE—SUNWAVE**— 475-7766. #1—Thru Oct. 6: "National Lampoon's Vacation." Beg. Oct. 7: "Escape 2000." #2—"Zelig."

653. ***PORT JEFFERSON—MINI EAST***— 928-6555. #1—"Zelig." #2—"The Lonely Lady."

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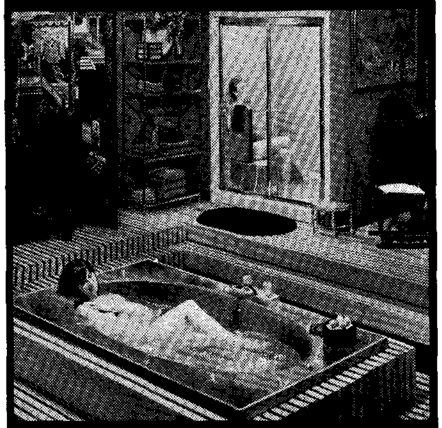

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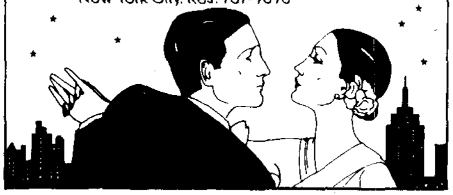

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# MOVIES

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru Oct. 4: "Krull." Beg. Oct. 5: "Snow White and the Seven Dwarfs."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Oct. 6: "Trading Places."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru Oct. 6: "They Don't Wear Black Tie." Beg. Oct. 7: "Chan Is Missing."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—"Trading Places." #2—Beg. Oct. 7: "National Lampoon's Vacation." #3—Thru Oct. 6: "Pieces." Beg. Oct. 7: "Romantic Comedy."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. Thru Oct. 6: "Eddie and the Cruisers." Beg. Oct. 7: "Never Say Never Again."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—"The Big Chill." #2—Thru Oct. 6 (tent.): "Zelig." Beg. Oct. 7: "They Don't Wear Black Tie." #3—"The Grey Fox."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"The Big Chill." #2—"Beyond the Limit." #3—"Mr. Mom."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. "The Big Chill."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Thru Oct. 6: "Eddie and the Cruisers." Beg. Oct. 7 (tent.): "Easy Money."

## New York State

**(Area Code 914)**
**Westchester County**

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. #1—Thru Oct. 6: "Trading Places." Beg. Oct. 7: "Romantic Comedy." #2—"Zelig."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "Beyond the Limit."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"A Time to Die." #2—"Sword of the Barbarian." #3—Thru Oct. 6: "The Grey Fox." Beg. Oct. 7: "Romantic Comedy."

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—Thru Oct. 6: "Eddie and the Cruisers." #2—Thru Oct. 6: "The Lonely Lady."

707. **HARRISON—SILVER SCREEN CINEMA.—** 835-2961. Oct. 3-4: "Smithereens." Oct. 5-7: "Muddy River."; "Small Change." Oct. 6-9: "The White Rose."

708. **HARTSDALE—CINEMA—** 428-2200. #1—Thru Oct. 6: "Easy Money." Beg. Oct. 7: "Romantic Comedy." #2—"Beyond the Limit." #3—"The Big Chill." #4—"Mr. Mom."

709. **LARCHMONT—PLAYHOUSE—** 834-3001. "Zelig."

710. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"The Lonely Lady." #2—Thru Oct. 6: "Risky Business." Beg. Oct. 7: "Never Say Never Again." #3—"Pieces." #4—"Eddie and the Cruisers."

711. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—"The Big Chill." #2—Thru Oct. 6: "Flashdance." Beg. Oct. 7: "Never Say Never Again."

712. **MOUNT VERNON—PARKWAY—** 664-3311. Thru Oct. 6: "Trading Places." Beg. Oct. 7: (tent.): "National Lampoon's Vacation."

713. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"The Big Chill." #2—"Eddie and the Cruisers."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"The Lonely Lady." #2—"Beyond the Limit." #3—Thru Oct. 6: "Pieces." Beg. Oct. 7: "Escape 2000." #4—Thru Oct. 6: "A Time to Die." Beg. Oct. 7: "Never Say Never Again." #5—Thru Oct. 6: "Sword of the Barbarian." Beg. Oct. 7: "Hell's Angels."

715. **NEW ROCHELLE—TOWN—** 632-4000. Thru Oct. 6: "Risky Business." Beg. Oct. 7: "Never Say Never Again."

716. **OSSINING—ARCADIAN—** 941-5200. #1—Thru Oct. 6: "Sword of the Barbarian." Beg. Oct. 7: "Never Say Never Again." #2—"The Big Chill."

717. **PEEKSKILL—BEACH—** 737-6262. #1—Thru Oct. 6: "Pieces." #2—Thru Oct. 6: "Sword of the Barbarian." #3—"Trading Places." #4—"The Lonely Lady."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"The Big Chill." #2—"Risky Business." #3—"Beyond the Limit." #4—"Flash 48

720. **PELHAM—PICTURE HOUSE—** 738-3160. "Trading Places."

722. **RYE—RYE RIDGE—** 939-8177. #1—"Beyon the Limit." #2—Thru Oct. 6: "A Time to Die." Beg. Oct. 7: "Romantic Comedy."

723. **SCARSDALE—FINE ARTS—** 723-6699. "Fanny & Alexander."

724. **SCARSDALE—PLAZA—** 725-0078. "Trading Places."

726. **WHITE PLAINS—COLONY—** 683-1175. Thru Oct. 6: "A Time To Die."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Risky Business." #2—Thru Oct. 6: "Sword the Barbarian." Beg. Oct. 7: "Never Say Never Again."

728. **WHITE PLAINS—UA CINEMA—** 946-2820 "Pieces."

730. **YONKERS—CENTRAL PLAZA—** 793-3232 #1—"Brainstorm." #2—"Beyond the Limit."

731. **YONKERS—KENT—** 237-3440. Thru Oct. 6 "Trading Places"; "Doctor Detroit." Beg. Oct. 7: "National Lampoon's Vacation." "The Man With Two Brains."

732. **YONKERS—MOVIELAND—** 793-0002. #1-"Eddie and the Cruisers." #2—Thru Oct. 6: "Zelig." Beg. Oct. 7: "Never Say Never Again." #3—"The Big Chill." #4—"The Lonely Lady."

733. **YONKERS—PARK HILL—** 969-4477. #1—"Pieces." #2—"Trading Places." #3—Thru Oct. "A Time to Die."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"Zelig." #2—"Mr. Mom."

**Rockland County**

742. **MONSEY—ROCKLAND DRIVE-IN—** 356-4040. "A Time to Die"; "Screamers."

744. **NANUET—ROUTE 59—** 623-3355. "The Lonely Lady."

745. **NANUET—THE MOVIES—** 623-0211. #1—"Zelig." #2—"The Big Chill." #3—"Eddie and tl Cruisers." #4—"Pieces." #5—"Risky Business."

746. **NEW CITY—TOWN—** 634-5100. #1—"The Big Chill." #2—"Beyond the Limit."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"Mr. Mom." #2—Thru Oct. 6: "Risky Business." Beg. Oct. 7: "Never Say Never Again.

748. **NYACK—CINEMA EAST—** 358-6631. "Merry Christmas, Mr. Lawrence."

751. **PEARL RIVER—CENTRAL—** 735-2530. "Beyond the Limit."

752. **PEARL RIVER—PEARL RIVER—** 735-650 "Mr. Mom."

754. **SPRING VALLEY—CINEMA 45—** 352-144 "Trading Places."

755. **STONY POINT—9 W CINEMA—** 942-030 "Staying Alive."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Return of the Jedi."

758. **WEST HAVERSTRAW—PLAZA—** 947-222 "Eddie and the Cruisers."

## Connecticut

**(Area Code 203)**
**Fairfield County**

770. **BRIDGEPORT—RKO MERRITT TWIN—** 374-0026. #1—"Beyond the Limit." #2—"Eddie and the Cruisers."

773. **BROOKFIELD—FINE ARTS—** 775-0070. —"The Lonely Lady." #2—"Eddie and the Cruisers."

774. **DANBURY—CINE—** 743-2200. #1—"The E Chill." #2—"The Grey Fox." #3—Thru Oct. 6: "Zelig." Beg. Oct. 7: "Romantic Comedy."

775. **DANBURY—CINEMA—** 748-2923. #1—"M Mom." #2—"Beyond the Limit."

777. **DANBURY—PALACE—** 748-7496. #1—"Revenge of the Ninja." #2—"Pieces." #3—Thr Oct. 6: "Risky Business." Beg. Oct. 7: "Never Sa Never Again."

778. **DARIEN—PLAYHOUSE—** 655-0100. "The Big Chill."

779. **FAIRFIELD—COMMUNITY—** 255-6555. —"The Lonely Lady." #2—"Merry Christmas, M Lawrence."

780. **FAIRFIELD—COUNTY—** 334-1411. "Revenge of the Ninja."

782. **GREENWICH—PLAZA—** 869-4030. #1—" Big Chill." #2—"Zelig." #3—"The Grey Fox."

783. **NEW CANAAN—PLAYHOUSE—** 966-060 Thru Oct. 6: "Mr. Mom." Beg. Oct. 7: "Never Sa Never Again."

784. **NORWALK—CINEMA—** 838-4504. #1—"Eddie and the Cruisers." #2—"The Lonely Lady."

785. **NORWALK—NORWALK—** 866-3010. "Revenge of the Ninja."

788. **SOUTH NORWALK—SONO—** 866-9202. Oct. 3-4: "Betrayal." Oct. 5-7: "Puberty Blues." Oct. 8-9: "La Traviata."

789. **SPRINGDALE—STATE—** 325-0250. Thru Oct. 6: "Risky Business." Beg. Oct. 7: "Flashdance."

790. **STAMFORD—AVON—** 324-9205. #1—"Pieces." #2—"Mr. Mom."

791. **STAMFORD—CINEMA—** 324-3100. #1—Thru Oct. 6: "Daniel." Beg. Oct. 7: "Never Say Never Again." #2—"Trading Places." #3—Thru Oct. 6: "Flashdance." Beg. Oct. 7: "Romantic Comedy."

792. **STAMFORD—RIDGEWAY—** 323-5000. #1—"Brainstorm." #2—"Beyond the Limit."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"The Big Chill." #2—"Risky Business." #3—Thru Sept. 6: "Class." Beg. Sept. 7: "Romantic Comedy."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"Fanny & Alexander." #2—"The Big Chill." #3—227-9619. "Risky Business." #4—226-6666. "Zelig."

796. **WESTPORT—POST—** 227-0500. "Beyond the Limit."

798. **WILTON—CINEMA—** 762-5678. "Mr. Mom."

## New Jersey

### (Area Code 201)
### Hudson County

00. **ARLINGTON—LINCOLN—** 997-6873. #1—"The Big Chill." #2—"Trading Places." #3—"A Boy and His Dog."

01. **HARRISON—WARNER—** 482-8550. #1—"The Lonely Lady." #2—"Staying Alive."

03. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—Thru Oct. 6: "Zelig." Beg. Oct. 7: "Mr. Mom." #2—Thru Oct. 6: "Risky Business." Beg. Oct. 7: "Romantic Comedy."

05. **JERSEY CITY—STATE—** 653-5200. #1—Thru Oct. 6: "Pieces." Beg. Oct. 7: "Never Say Never Again." #2—"The Lonely Lady." #3—Thru Oct. 6: "A Time to Die." Beg. Oct. 7: "Hell's Angels."

06. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"The Lonely Lady." #2—"Beyond the Limit." #3—"Easy Money." #4—"The Final Option."

07. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Brainstorm." #2—"The Big Chill." #3—"Zelig." #4—"Mr. Mom." #5—"Eddie and the Cruisers." #6—"Risky Business."

09. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Oct. 6: "Trading Places." Beg. Oct. 7: "National Lampoon's Vacation"; "Twilight Zone—The Movie."

### Essex County

10. **BLOOMFIELD—CENTER—** 748-7900. "The Big Chill."

11. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—Thru Oct. 6: "Beyond the Limit." Beg. Oct. 7: "Never Say Never Again." #2—"Pieces"; "A Time to Die." Beg. Oct. 7: "Escape 2000."

13. **CEDAR GROVE—CINEMA 23—** 239-1462. "Lonely Hearts."

17. **LIVINGSTON—COLONY—** 992-0800. Thru Oct. 6: "Trading Places." Beg. Oct. 7: "National Lampoon's Vacation."

18. **MAPLEWOOD—MAPLEWOOD—** 763-3100. "Flashdance."

19. **MILLBURN—RKO—** 376-0800. #1—"The Lonely Lady." #2—Thru Oct. 6: "Eddie and the Cruisers." Beg. Oct. 7: "Romantic Comedy."

21. **MONTCLAIR—CLARIDGE—** 746-5564. #1—Thru Oct. 6: "WarGames." Beg. Oct. 7: "Escape 2000." #2—Thru Oct. 6: "Trading Places." Beg. Oct. 7: "Hell's Angels." #3—"Flashdance."

22. **MONTCLAIR—WELLMONT—** 783-9500. #1—"National Lampoon's Vacation." #2—Thru Sept. 29: "WarGames." Beg. Sept. 30: "Trading Places." #3—"Flashdance."

28. **VERONA—VERONA—** 239-0880. Thru Oct. 6: "Sword of the Barbarian." Beg. Oct. 7: "Romantic Comedy."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—Thru Oct. 6: "The Big Chill." Beg. Oct. 7: "Never Say Never Again." #2—Thru Oct. 6: "Mr. Mom." Beg. Oct. 7: "The Big Chill." #3—Thru Oct. 6: "Risky Business."

### Union County

841. **CRANFORD—RKO—** 276-9120. #1—Thru Oct. 6: "Eddie and the Cruisers." Beg. Oct. 7: "Escape 2000." #2—"Trading Places."

842. **ELIZABETH—ELMORA—** 352-3483. "Trading Places."

843. **ELIZABETH—LIBERTY TWIN—** 351-5140. #1—Thru Oct. 6: "Trading Places." Beg. Oct. 7: "National Lampoon's Vacation." #2—Thru Oct. 6: "Pieces"; "Incubus." Beg. Oct. 7: "Hell's Angels."

846. **LINDEN—TWIN—** 925-9787. #1—Thru Oct. 6: "Pieces." #2—Thru Oct. 6: "The Lonely Lady."

848. **ROSELLE PARK—PARK—** 245-0358. Thru Oct. 6: "Staying Alive." Beg. Oct. 7: "Flashdance."

849. **SUMMIT—STRAND—** 273-3900. "Fanny & Alexander."

851. **UNION—FIVE POINTS—** 964-3466. Thru Oct. 6: "Trading Places." Beg. Oct. 7: "Never Say Never Again."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "Pauline at the Beach."

854. **UNION—RKO—** 686-4373. #1—"The Big Chill." #2—"Beyond the Limit."

857. **WESTFIELD—RIALTO—** 232-1288. #1—Thru Oct. 6: "The Grey Fox." Beg. Oct. 7 (tent.): "Escape 2000." #2—"The Lonely Lady." #3—Thru Oct. 6: "A Time to Die." Beg. Oct. 7 (tent.): "Risky Business."

858. **WESTFIELD—TWIN—** 654-4720. #1—Thru Oct. 6: "Zelig." #2—Program unavailable.

### Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Thru Oct. 6: "Trading Places." Beg. Oct. 7: "National Lampoon's Vacation."

861. **CLOSTER—CLOSTER—** 768-8800. Thru Oct. 6: "Trading Places." Beg. Oct. 7: "National Lampoon's Vacation."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"The Big Chill." #2—"The Lonely Lady." #3—"Risky Business." #4—"Zelig."

863. **EMERSON—TOWN—** 261-1000. "The Big Chill."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—Thru Oct. 6: "Pieces." Beg. Oct. 7: "Escape 2000." #2—"The Lonely Lady."

867. **FORT LEE—LINWOOD—** 944-6900. #1—Thru Oct. 6: "Pieces." Beg. Oct. 7: "Romantic Comedy." #2—Thru Oct. 6: "A Time to Die." Beg. Oct. 7: "Never Say Never Again."

868. **FORT LEE—SHARON—** 224-0202. Thru Oct. 6: "La Traviata."

873. **OAKLAND—TWIN—** 337-4478. #1—"The Big Chill." #2—Thru Oct. 6: "Risky Business." Beg. Oct. 7: "Never Say Never Again."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—"Trading Places." #2—"Staying Alive."

875. **PARAMUS—BERGEN MALL—** 845-4449. "Risky Business."

876. **PARAMUS—CINEMA 35—** 845-5070. Tent.: "The Lonely Lady."

877. **PARAMUS—DRIVE-IN—** 368-1440. Thru Oct. 6: "Pieces"; "House on Sorority Row." Beg. Oct. 7: "Halloween"; "Hell Night."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"Brainstorm." #2—"Beyond the Limit." #3—"The Big Chill." #4—"Return of the Jedi." #5—"Daniel." #6—"Eddie and the Cruisers." #7—"Fanny & Alexander."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—Thru Oct. 6: "Mr. Mom." Beg. Oct. 7: "Never Say Never Again." #2—Thru Oct. 6: "A Time to Die."

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Oct. 6: "Trading Places." Beg. Oct. 7: "National Lampoon's Vacation."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—"The Big Chill." #2—"Beyond the Limit."

885. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—"Trading Places." #2—Thru Oct. 6: "Cujo." Beg. Oct. 7 (tent.): "National Lampoon's Vacation."

887. **TENAFLY—BERGEN—** 567-0004. "Trading Places."

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# Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

**MPAA RATING GUIDE**

| | |
|---|---|
| **G:** | **General Audiences. All ages admitted.** |
| **PG:** | **Parental Guidance Suggested. Some material may not be suitable for children.** |
| **R:** | **Restricted. Under 17 requires accompanying parent or adult guardian.** |
| **X:** | **No one under 17 admitted.** |

## New Films

★ **New films recommended by *New York's* critic.**

**BERLIN ALEXANDERPLATZ**—('83) Fassbinder's epic fifteen-hour-and-21-minute TV mini-series is an adaptation of the classic novel by Alfred Döblin, published in 1929 and issued here, in translation by Eugene Jolas, in 1931. Döblin and Fassbinder's hero is Franz Biberkopf, a heavyset worker of generally stolid temper thrown about by the social disintegration of the twenties and his own sexual urges. Trying his hardest to remain respectable after emerging from prison, Franz nevertheless drifts downward into criminality. The movie, with its heavily decadent Berlin-twenties atmosphere, is suffused in Fassbinder's peculiarly lurid despair (very different from Döblin's sardonic spirit), and much of it is slow going. Yet the production is remarkable, especially Peer Rabin's music, a lacy, soft-textured mixture of period café songs, barely overheard Nazi anthems, and gently dissonant string themes. Starring the bearishly physical Gunter Lamprecht as Franz. With Hanna Schygulla, Elisabeth Trissenaar, Gottfried John. **50**

**BIG CHILL, THE**—(1hr. 44m., '83) Plastic *weltschmerz.* A sixties counterculture veteran, "too pure" to fit in anywhere, has inexplicably killed himself. His closest friends from college days, now all in their mid-thirties, gather for the funeral and then stay on at the beautiful South Carolina home of two of the friends. In the wake of the suicide, their dismay over the way their lives have changed since the sixties rises to the surface; much group therapy, self-recrimination and self-justification follows. With its eight moderately famous actors going at full pitch, *The Big Chill* is occasionally entertaining as an ensemble comedy, but the movie's attitudes are fake. The director, Lawrence Kasdan, and the screenwriter, Barbara Benedek, seem to be saying that if you were touched by the sixties your only choices are embracing the system uncritically or committing suicide. And Kasdan's slick style doesn't fit the subject. He's made a film about self-questioning and self-doubt—highly tentative emotions—with the shallow effectiveness and "pace" of a hit Broadway show. The movie is composed of tiny vignettes leading to a punch line or a reversal of expectations. It's all rhythm and no melody. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, Jobeth Williams, and Meg Tilly. **6, 24, 72, 85, 92, 105, 114, 205, 223, 234, 236, 303, 401, 407, 408, 412, 414, 447, 448, 450, 500, 521, 529, 531, 541, 550, 559, 567, 602, 617, 632, 635, 649, 663, 664, 667, 708, 711, 713, 716, 719, 732, 745, 746, 774, 778, 782, 793, 795, 800, 807, 810, 830, 854, 862, 863, 873, 878, 883**

**BRAINSTORM**—(1hr. 46m., '83) The story of the invention of a recording machine which records and reads intricate physical, emotional and intellectual sensations. Dir. Douglas Trumbull, with Christopher Walken, Natalie Wood. PG. **45, 562, 567, 604, 730, 792, 807, 878**

**CROSS CREEK**—(2hrs. 1m., '83) Fearfully sanctimonious portrait of Marjorie Kinnan Rawlings, author of *The Yearling.* In the twenties, Rawlings (Mary Steenburgen), getting nowhere with her imitation gothic romances, leaves her husband and strikes off on her own, settling in a swampy Florida orange grove, refusing all company save that of a faithful black servant. Day after day, she sits on her porch, grimly pecking at her typewriter, while her backwoods neighbors—impoverished, ignorant, loving—live out the tumultuous lives that she will later transform into fiction. Screenwriter Dalene Young, adapting Rawlings's memoirs, has given us a myth of The Creative Writer. As far as we can see, Rawlings becomes a writer through sheer will power. Ideas, wit, perception have nothing to do with it. Mary Steenburgen, once a lovely comedienne, makes Rawlings prim, forbidding and manipulative. So dislikable a woman has rarely been celebrated as a heroine, so much plain snobbery and deviousness rarely presented as remarkable strength. In all, the movie treats this minor writer with a degree of reverence that might be considered excessive for a film biography of William Faulkner or Flannery O'Connor. Rip Torn and Dana Hill, as a warring father and daughter, restore some human reality, but not enough. Directed by Martin Ritt. PG. **55**

**DANIEL**—(2hrs. 9m., '83) Righteously angry but essentially univolving. E.L. Doctorow has adapted his marvelous novel, *The Book of Daniel,* a fictional account of the Julius and Ethel Rosenberg case and the lives of their orphaned children. The movie jumps back and forth among three periods: the late thirties and the war, when Communism was an entire culture in New York; the anti-Communist early fifties, when the government put the couple (called Paul and Rochelle Isaacson) on trial; and the late sixties, when their daughter, Susan (Amanda Plummer), has become an enraged anti-war radical and her brother, Daniel (Timothy Hutton) infuriates her by holding back. In the book, Daniel's anger and intellectual force held the fractured structure together, but here all we see is an actor working himself up. The modern scenes are pretty much a disaster. Turning to the past, Doctorow and director Sidney Lumet bathe the American Communist life during the late-thirties in an orange-yellow glow of nostalgia. As Paul, Mandy Patinkin gives a miraculous performance, turning even the starchiest rhetoric into something lyrical. The movie has powerful moments, such as when Paul is arrested, but the filmmakers' evasion of the issue of the couple's guilt or innocence leaves one uneasy. *Daniel* sentimentalizes the Rosenbergs unbearably. With Lindsay Grouse and Ed Asner. **60, 531, 567, 791, 878**

**DANTON**—(2hrs. 15m., '83) Reviewed in this issue. R. **86**

★ **DRAUGHTSMAN'S CONTRACT, THE**—(1hr. 47m., '83) In the summer of 1694 Mr. Herbert (Dave Hill), the master of a Wiltshire manor leaves for Southampton. His wife (Janet Suzman) wants a handsome young artist (Anthony Higgins) to do a series of drawings of the estate as a gift for him, but the draftsman will agree only on one condition—that he have the right to make love to Mrs. Herbert as often as he likes. This cold-blooded, outrageous bargain, set out in a precise and formal manner, sets the tone for Peter Greenaway's dark, stylish film. Before it is over, double adultery and double murder will make tiny disturbances at this orderly Restoration estate. Greenaway isn't interested in conventional narrative—we aren't told the author of one murder, or the motive of either —but he holds our interest with lush, opulent settings and a bizarre tone of witty, ironic aggression. R. **16, 93, 534**

**EASY MONEY**—(1hr. 35m., '83) A family man decides to give up all of his bad habits for a year in order to inherit ten million dollars. Dir. James Signorelli, with Rodney Dangerfield, Geraldine Fitzgerald. R. **109, 206, 307, 407, 413, 414, 500, 531, 533, 550, 554, 570, 601, 628, 640, 648, 668, 708, 806**

**EDDIE AND THE CRUISERS**—(1hr. 32m., '83) Due to a rediscovery of an early sixties rock 'n roll group, a reporter sets out to inquire into the mysterious death of the band's leader. Dir. Martin Davidson, with Tom Berenger, Michael Paré. PG. **24, 26, 33, 72, 105, 109, 111, 202, 203, 212, 234, 401, 402, 410, 411, 419, 517, 523, 531, 533, 541, 552, 567, 573, 606, 627, 632, 662, 668, 705, 710, 713, 732, 745, 758, 770, 773, 784, 807, 819, 841, 878, 889**

**EDUCATING RITA**—(1hr. 50m., '83) In Lewis Gilbert's very decent version of Willy Russell's long-running London stage hit, Michael Caine is wonderful as an alcoholic professor of literature who just doesn't give a damn anymore. The professor is awakened by a 26-year-old "open university" student who has a genuine, awkward, unappeasable hunger for literature. The two of them conduct a passionate but entirely chaste affair. As the student, an unlettered hairdresser who blossoms under the professor's tutelage, Julie Walters conveys the stirringly old-fashioned notion that education is what allows any of us to become a human being. The film's triumph is that it makes this Victorian notion neither priggish nor musty. **62**

**ERNESTO**—(1hr. 35m., '83) Based on the novel of Umberto Saba, a look at class structure and male sexuality as portrayed through the relationships of a young Jewish man. Dir. Salvatore Samperi, with Martin Halm, Michele Placido. **7, 90**

★ **FANNY & ALEXANDER**—(3hrs. 20m., '83) Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up it is heavy with purpose, "eloquent," overexplicit an even a bit banal. Yet it inspires gratitude, for alon with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, th generations of the Ekdahl clan meet on Christma Day 1907, and for about an hour the movie is fille with luscious furnishings, food, and a richness o greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his mos explicit testimonial to the material and sensual life But darkness gathers around the edges. One of th Ekdahl men dies, and his young wife marries th town's bishop, a handsome sadist living in a horribl austere palace. The movie then becomes a comic, gothic variant on *Hamlet,* intentionally cheesy an melodramatic. Bergman seems to be telling us tha his own subtle art has always drawn on this kind hokum, but his timing is too slow, his touch too heav —it's not exhilarating play. Starring Gunn Wallgre as the family matriarch, Jarl Kulle as a womanizin restaurateur, Ewa Froling as the widow, Jan Malmsj as the bishop. Cinematography by Sven Nykvist. **14 70, 92, 213, 422, 537, 723, 795, 849, 878**

**FINAL OPTION, THE**—(2hrs. 4m., '83) Preposte ous, rabble-rousing right-wing action movie abo subversion, counter-espionage, and the British ant nuke movement. The leaders of the movement, we' supposed to believe, are working for the Sovi Union as terrorists. Judy Davis, the red-haired fir breather from *My Brilliant Career,* is the chief ide logue, and Lewis Collins, a sort of poor man's Sea Connery, is the ace operative from the Secret A Services (Britain's national SWAT team) who infi trates the group. Lots of black-suited men with m chine guns bashing through doors. Dir. Ian Shar **30, 46, 83, 225, 308, 423, 428, 806**

**FLASHDANCE**—(1hr. 36m., '83) About a workin woman's nighttime release from reality. Dir. Adria Lyne, with Jennifer Beals. R. **14, 38, 42, 58, 201, 40 407, 426, 503, 542, 711, 789, 791, 818, 821, 82 848**

**FLAT JUNGLE, THE**—(1hr. 30m., '78) A New Yo premiere; documents the politics and environment a mud-flat on the German-Dutch border. Dir. Joha van der Keuken. **2**

**FRANCES**—(2hrs. 19m., '82) As the tragic Hollywoo and Broadway actress Frances Farmer, Jessica Lan has an unsettling harsh candor, a desperate perve sity. Insulting studio bosses, journalists, and psychi trists with a lewd smile on her face, she mak Frances borderline crazy but also noble, always there fighting and always losing. Unfortunately, t filmmakers are so fixated on Frances's self-annihila ing courage that they fail to bring out any other si to her character. We never really understand why s wants to act, and we have to take her abilities on fait since we never see her acting. The movie is monot nous and depressing, not because the heroine is loser but because she never enjoys a moment of fu fillment. The final snake-pit sequences in whi Frances is raped and lobotomized are virtually u watchable. When she comes out of the bin, eeri becalmed, we don't know what we've lost. With Sa Shepard, Kim Stanley, and as an amorous, hypocri cal Clifford Odets, Jeffrey DeMunn. Written by Er Bergren, Christopher DeVore and Nicholas Kaza Dir. Graeme Clifford. R. **39**

**GREY FOX, THE**—(1hr. 32m., '83) A very beautif rather placid western from Canada. The veteran stu man Richard Farnsworth, who recently, in his fiftie became an actor, stars as Bill Miner, an actual stag coach robber who managed to survive into the twe tieth century. Farnsworth, who is tall and powerf with magnificent blue eyes and a handlebar mu tache, has a preternatural stillness about him that uncanny. He has great authority. The director, Phill Borsos, has photographed the mountains, plains, a scraggly frontier towns of British Columbia—God country—in fresh morning light or the elegiac ton of dusk. The photography is so beautiful that y seem to be seeing certain archtypal things—a tra rounding a bend—for the first time. If only the mov were more exciting, it might have been great. PG. **4 97, 403, 513, 530, 536, 663, 702, 774, 782, 857**

**HANNA K.**—(1hr. 41m., '83) Reviewed in this issue. **62**

**HEAT AND DUST**—(2hrs. 10m., '83) The best film y from the team of Ismail Merchant (producer), Ru Prawer Jhabvala (screenwriter), and James Ivory ( rector), but still not good enough. Adapting her ow 1975 novel, Jhabvala has worked out a past-and-p sent parallel structure that is more cumbersome th expressive. In the 1920s, the lovely Olivia (Gre Scacchi), wife of a British (colonial) administrator India (Christopher Cazenove), grows bored with t restrictions of her life and commences an affair wi the dissolute leader—the nawab (Shashi Kapoor)—

small, independent Indian state. Sixty years later,
livia's grand-niece Anne (Julie Christie), rootless
nd unmarried, haunts India, looking for traces of
livia's life, and herself falls into an affair with a
oung married Indian. The movie jumps back and
rth, setting out its parallels in so mechanical a way
at when Olivia becomes pregnant we know that
xty years later Anne will become pregnant, too. The
onstruction is clumpingly literary and visually static,
ithout the rhythm or sensuousness that the story re-
uires. Almost everything set in the present is flat, but
e colonial life of the twenties is glamorous and fun.
only Kapoor's seduction of Scacchi had some heat
it, the movie might have taken off. With Nicolas
race as an arch chatterbox. 56

**MIKAZE** '89—(1hr. 46m., '83) In German, Eng.
ubtitles. Police Lieutenant Jansen (Rainer Werner
assbinder), an ace detective, must locate the terror-
t who threatens to bomb the headquarters of the one
owerful media conglomerate which runs a futuristic
ermany. Dir. Wolf Gremm. 4

**YAANISQATSI**—(1hr. 27m., '83) A non-verbal
lm based on the ancient Hopi word meaning "life
ut of balance." Dir Godfrey Reggio, music by Philip
lass. 51

**TOILE DU NORD**—(1hr. 41m., '83) Based on the
ook by Georges Simenon, a mystery surrounding a
urder aboard a train. Dir. Pierre Granier-Deferre,
ith Simone Signoret, Phillipe Noiret. PG. 97

**EOPARD, THE**—(3hrs. 5m., '83) Originally
leased in 1963, in a shortened and dubbed version,
is marvelous film, directed by Luchino Visconti, has
ow been reissued with all its original glories intact.
urt Lancaster, playing a Sicilian prince of the 19th
ntury, is still dubbed (into Italian), but Lancaster is
agnificent—physically grand, surprisingly funny
ven without his voice). Adapted from the great
ovel by Giuseppe de Lampedusa, *The Leopard* is
bout the turbulent 1860s in Italy, when the Bourbon
onarchy was overthrown by Garibaldi's "Red
irts." Lancaster's prince knows that his way of life
fading, and the movie is about the charged am-
iguity of his situation—the compromises he makes to
ld on to his priveleges. It's one of the most touching
elegiac films and one of the most complex. The
ashing young Alain Delon plays the Duke's opportu-
stic nephew, who makes a marriage with the beauti-
l daughter (Claudia Cardinale) of a grasping
ourgeois. The famous ballroom scene, in which Lan-
ster dances with Cardinale, and in effect says fare-
ell to life, is almost unbearably moving. Very grand,
ry luxurious, yet never extravagant in style and
cor. 76

**QUID SKY**—(1hr. 52m., '83) A perversely beauti-
l and crazy science fiction fantasy made by Russian
nigrés living in New York. Unseen aliens, search-
g for heroin, land on the roof of a downtown apart-
ent building and attach themselves to Margaret
nne Carlisle), a New Wave fashion model whose
ends use lots of drugs. The aliens, it turns out, also
nt a euphoria-inducing chemical secreted by the
ain during sex. Since Margaret is constantly be-
iged by seducers and rapists of both sexes, she
ovides lots of chemicals for the aliens. By the end,
argaret has killed off all her lovers and tormenters,
d she ascends to heaven in the flying saucer. Direc-
Slava Tsukerman, here since 1976, celebrates
d satirizes the New York demimonde of spaced-out
dels, junkies, performance artists. Margaret and
r friends live for the night, for their dress-up rituals,
the shared fantasy of turning themselves into a
rk of art. Tsukerman makes them as weird as Mar-
ns, and he turns New York's somber towers into the
ldly monumental peaks of some comic-book pla-
t. The movie is funny, lewd, and sometimes even
werful. 6

**CAL HERO**—(1hr. 50m., '83) The Scottish writer-
ector Bill Forsyth (*Gregory's Girl*) has created a
od of lulling whimsy that grows in strength as the
vie goes on. Mac (Peter Riegert), a competent but
ttoned-up-tight young oil executive from Houston,
sent by his boss, the half-mad corporate genius
pper (Burt Lancaster) to buy (lock, stock and bar-
) a small Scottish village, Ferness, in order to turn
nto an oil refinery. Arriving at the place, Mac falls
der a spell. He's wandered into a peaceable king-
m, a place of wonders. Shooting stars and the
rthern lights throb in the night; an (apparent) mer-
id with a degree in marine biology rises from the
; and Mac loses his will to dominate. Forsyth ex-
ins nothing, never prepares a joke, and never
nments on it after he's made it. The incongruities
e up, but in the end they join together for us in a
d of harmony. We're teased out of our sense of
ionality by the consistency of Forsyth's errant
w. When Happer arrives at the end, in one of the
ly magical moments in recent movies, the triumph
erness is complete. *Local Hero* is *Brigadoon* with-
bagpipes and men dancing in tartans—a triumph
riginality. With Peter Capaldi and Denis Lawson.

**ELY HEARTS**—(1hr. 35m., '83) In this prizewin-
g Australian film, a middle-aged piano tuner (Norman Kaye) and a thirtyish virgin (Wendy Hughes) fumble their way towards sex and romance. Director Paul Cox and screenwriter John Clarke have captured the crabby irritability of lower middle class life, the crankiness of people who have achieved gentility but not style, who have cut themselves off from the life of the senses without having the energy to satisfy themselves in any other way. Cox is sympathetic to this milieu, but also gently satirical. It's been made with superior delicacy and skill—a fine movie to see if you're feeling a bit run-down and need something that's no more jarring than another cup of tea. R. **86, 813**

**MAN WITH TWO BRAINS, THE**—(1hr. 30m., '83) A love story/comedy about an accomplished neurosurgeon. Dir. Carl Reiner, with Steve Martin, Kathleen Turner. R. **436, 451, 731**

**MERRY CHRISTMAS, MR. LAWRENCE**—(2hrs., '83) One of those formal, bloodstained, *mysterioso* art jobs from Japan, full of solemn rituals, attempted hara-kiri, homoerotic tensions, and dishonored men quivering with shame. It is quite hysterical and, at times, nearly incomprehensible. Based on a novel by Laurens van der Post, it is set in a Japanese prison camp on Java in 1942 and has something to do with the clash of cultures, rival notions of heroism and sacrifice, and the underlying humanity of all men. Starring the pop star Ryuichi Sakamoto, who is a fine actor, as the prison camp commander, a disciplined samurai type; David Bowie as a fearless, unbreakable major in the British Army; and Tom Conti, getting bopped on the head with bamboo canes and getting up and making rumpled, rueful, and civilized remarks. Screenplay by Nagasi Oshima and Paul Mayersberg; poorly directed by Oshima. **21, 60, 748, 779**

**MOON IN THE GUTTER, THE**—(2hrs. 6m., '83) An unmitigated disaster by Jean-Jacques Beineix, the talented director of *Diva*. Based on a novel by the American writer David Goodis, the movie is solemn, even portentous. Beineix gives us a port setting, a bar, a pool of blood, a group of ineffably languid characters circling around one another, a generally amorphous atmosphere. He may have been trying to make a hip version of one of those late-thirties fatalist classics, with their dockside fogs and Jean Gabin, spellbound by some mysterious girl in a trench coat, but the movie came out instead as a hetereosexual *Querelle*. The great Gérard Depardieu gives his first ludicrous performance, and Nastassia Kinski, as a rich slummer, rides around the docks in a Ferrari, arches her neck and purrs the way she did in her nudie-cutie phase, a half-dozen years ago. R. **16, 61**

**MR. MOM**—(1hr., 48m., '83) A husband stays home with his three young children while Mom goes out and wins the bread. Dir. Stan Dragoti, with Teri Garr, Michael Keaton. PG. **32, 54, 205, 300, 407, 413, 523, 531, 541, 551, 557, 567, 632, 643, 648, 664, 708, 735, 747, 752, 775, 783, 790, 798, 803, 807, 830, 879**

**NATIONAL LAMPOON'S VACATION**—(1hr. 40m., '83) This slapstick comedy about a very square daddy (Chevy Chase), determined against all odds to drive his family across the country to a Disneyland-type amusement park, runs along in conventional style for a while, then takes a sudden turn into black comedy. Chase and Beverly D'Angelo (playing his wife) visit back-country relatives who are so poor, crazy, and out of it that the movie teeters on the edge of desperate bad taste. The family then proceeds west with a demented, senile aunt (Imogene Coca at her most frighteningly unhinged) in tow. When she suddenly expires, they deposit her on the back lawn of her son's house, wrapped in a poncho. By this time the movie has gone over the edge. When it resumes in the earlier conventional style, you're too disturbed by what you've just seen to laugh anymore. Written by John Hughes. Directed by Harold Ramis. R. **32, 58, 416, 426, 436, 451, 500, 511, 513, 530, 532, 541, 549, 550, 555, 609, 639, 644, 651, 658, 712, 731, 809, 817, 822, 843, 860, 861, 882, 885**

**NEVER SAY NEVER AGAIN**—(2hrs. 9m., '83) James Bond stands up against an organization that holds the world under nuclear threat for ransom. Dir. Irvin Kershner, with Sean Connery, Klaus Maria Brandauer. PG. **22, 32, 58, 83, 98, 100, 117, 201, 206, 210, 214, 219, 225, 237, 307, 401, 412, 420, 428, 439, 512, 519, 523, 526, 541, 557, 573, 615, 625, 632, 648, 662, 710, 711, 714, 715, 716, 727, 732, 747, 777, 783, 791, 805, 811, 830, 851, 867, 873, 879, 889**

**NIGHTMARES**—('83) A four-part anthology in which commonplace objects take on disturbing distortions. Dir. Joseph Sargent, with Christina Raines, Emilio Estevez, Lance Henriksen, Richard Masur. R. **26, 32**

★ **OCTOPUSSY**—(2hrs. 10m., '83) Inventive, insolent, and satisfyingly preposterous. It has something to do with a mad Russian general who wants to blow up an American air base with an atom bomb, and something further to do with jewel smugglers living in extraordinary luxury in India. Louis Jourdan shows up as a swank Afghan sadist; tanned, lightweight, and useless, Jourdan resembles nothing so much as an expensive piece of goods purchased at a duty-free airport. Maud Adams, specialist in advanced bone-structure acting, delivers the howler: "My father became a leading expert on octopi. He called me his little... Octopussy." And Kristina Wayborn, a tall Swedish person with lavender nails, exits from James Bond's bedroom by tying her sari to the balcony rail and unwinding herself down to a limousine waiting below. The fun is remarkably consistent. Director John Glen, a former editor, creates sequences with lickety-split timing; Roger Moore, that butterball deity, tucks his entire body under his chin but manages to look relaxed. PG. **640**

★ **PAULINE AT THE BEACH**—(1hr. 34m., '83) In French, Eng. Subtitles. The plot of this brilliant erotic comedy is just as artificial as that of a Feydeau play or *La Cage aux Folles,* but Eric Rohmer, the writer-director, is the most refined of farceurs. At a Brittainy beach community, in the month of September, six characters meet, fall in love, misunderstand each other, and part. The spectacularly beautiful Arielle Dombasle plays Marion, a sort of pedantic siren with too many fluently banal ideas about life and love; Marion instructs Pauline (Amanda Langlet), her 15-year-old cousin, and falls in love with Henry (Féodor Atkine), a cultivated roughneck, while her good-looking ex-boyfriend, Pierre (Pascal Greggory), sulks on the sidelines. Characters announce their ideas about themselves and their opinions of the others and then spring into action, contradicting everything they've just said. Despite its artificial plot *Pauline* has the tangled moral complexity and perversity of life—and the same way of tripping up certainties. Beautifully photographed by Nestor Almendros. R. **86, 422, 558, 852**

**PRIVATE SCHOOL**—(1hr. 30m., '83) A story of young love at a private school for girls. Dir. Noel Black, with Phoebe Cates, Betsy Russell. R. **32**

**PSYCHO II**—(1hr. 50m., '83) In this sequel to Hitchcock's 1960 shocker, Norman Bates (Tony Perkins again), the schizoid killer, emerges after two decades in the bin and tries to hold on to his sanity in that awful house on the hill. Perkins, always an underrated actor, is touching and rather funny as he passes in and out of psychotic states and the movie itself, while hardly necessary, is far from a travesty. The screenwriter, Tom Holland, and the director, Richard Franklin, have re-created the look and the story logic of the original with almost slavish fidelity; the movie's ingenuity is pleasing, yet as *Psycho II* goes on and on, and the stabbings and murders pile up, the gruesome stupidity of today's horror-film mentality overwhelms Hitchcock's spirit of comic ghoulishness. With Vera Miles, Meg Tilley, Dennis Frantz, and Robert Loggia. **213**

★ **RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an imposter? If he's an imposter, he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. Director Daniel Vigne and writer Jean-Claude Carriere have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. **73**

**RETURN OF THE JEDI**—(2hrs., 13m., '83) It features spectacular battles, a thrilling chase through a redwood forest, and enough furry and snouted creatures to fill two whole floors of F.A.O. Schwarz. One is grateful for so much craftsmanship and savvy and also a bit wearied—the opening blast of John Williams's familiar brass theme has become the anthem of a merchandising concept that has completely triumphed. Since the original, parodostic *Star Wars,* George Lucas has confined the jokes to the costuming and the furry creatures. The basic material is now heavy and square. In this resolution of the cycle's themes, Luke Skywalker (Mark Hamill) struggles against his father and the Emperor himself, who turns out to be sepulchral old wheeze in a black hood who extends his fingers and mutters threats like the Wicked Witch of the West. Harrison Ford and Carrie Fisher look dulled out by their pulp lines, though the people designing the creatures (Phil Tippett, Stuart Freeborn) haven't lost their edge. Directed by Richard Marquand. **31, 234, 306, 420, 602, 617, 756, 878**

**RISKY BUSINESS**—(1hr. 38m., '83) Rebecca De Mornay, as a sexy call girl with a heart of stone, is the only good thing about this Paul Brickman movie, in which a nice Midwestern boy (Tom Cruise) loses his virginity and strikes it rich by converting his parents' house into a brothel while they're away. Without irony or humor, the film avoids a detailed study of character or a criticism of social values for a cute, benign look at sex-as-free-enterprise. R. **23, 32, 48, 92, 109, 117, 206, 225, 304, 401, 402, 412, 420, 439, 512, 523, 526, 529, 541, 546, 567, 606, 616, 625, 630, 648, 710, 715, 719, 727, 745, 747, 777, 789, 793, 795, 803, 807, 830, 857, 862, 873, 875**

**ROMANTIC COMEDY**—(1hr. 43m., '83) Story of a successful New York playwright who loves being in the limelight. Dir. Arthur Hiller, with Dudley Moore, Mary Steenburgen. PG. **23, 60, 104, 109, 201, 206, 225, 308, 403, 423, 501, 512, 533, 536, 541, 566, 601, 616, 625, 629, 637, 658, 700, 702, 708, 722, 774, 791, 793, 803, 819, 828, 867**

**STATE OF THINGS, THE**—(1hr., 58m., '83) A highbrow German movie director (Patrick Bauchau) is shooting a B movie on the Portuguese coast only to have his American backer disappear, leaving the crew stranded without funds. Wim Wenders's latest is vaguely tedious but also rather funny. The film crew begins to disintegrate, staring out at the mournful Atlantic, drinking and screwing too much. Finally, the director journeys to Los Angeles, where he finds the backer (Allen Goorwitz) on the lam from the Mafia and living in a mobile home owned by a man named Herbert. They proceed to have a memorably funny conversation about the nature of film narrative. The movie feels casual, almost tossed off, and some of it is irritatingly vacuous, but it gets better as it goes along. Beautiful black-and-white cinematography by Henri Alekan. **5**

**STATIONMASTER'S WIFE, THE**—(1hr. 51m., '83) In German, Eng. subtitles. One of Fassbinder's sadomasochistic triads. The characters are an outwardly respectable wife who turns into a hypocritical bitch-betrayer; a groveling, pitiable, yet essentially noble patsy of a husband; two coldhearted, irresistible studs, quivering with cruel lusts. The setting is a small town in Bavaria at the beginning of the Nazi period, and, as always in Fassbinder, the marginal characters, ugly as figures in a George Grosz drawing, gather in groups to jeer. Fassbinder never grew tired of virtuoso displays of meanness and torment. The movie was made for German television in 1977 (the original length was three hours), and it stars Elisabeth Trissenaar and Kurt Raab. **4**

**STAYING ALIVE**—(1hr. 29m., '83) Not just a terrible movie but a vision of the end of movies. In this supposed sequel to *Saturday Night Fever*, Sylvester Stallone has remade John Travolta into a slender version of himself, and turned Tony Manero, the Brooklyn disco-club king, into Rocky on the dance floor. The movie becomes the poundingly upbeat saga of Tony's quest to win as a dancer in Manhattan. As he falls for a snooty British dancer (Finola Hughes) and abuses the sweet American dancer (Cynthia Rhodes) who loves him, the mediocre new "score," by the Bee Gees and the director's brother, Frank Stallone, never shuts up—playing right through the dialogue scenes, finally hustling the actors off the screens with a blast of noise. In the climactic scene, Travolta becomes lead dancer in a Broadway show called "Satan's Alley" which is like nothing ever seen on heaven or earth. Greased body gleaming, he leaps about in a loincloth while various men whip him and Finola Hughes, gnashing her teeth and twisting her arms in front of her face, comes at him like a C.B. de Mille temptress of 60 years ago. Like *Flashdance*, *Staying Alive* is a movie for people who need nothing more than a beat pounding in their ear. PG. **11, 38, 44, 97, 413, 442, 503, 542, 547, 570, 645, 755, 801, 848, 874**

**STRANGE INVADERS**—(1hr. 30m., '83) A beautifully photographed, eerily calm science fiction/horror movie, which is so close to a late fifties example of the genre that one suspects parody. It's hard to tell —the tone teeters on the edge of outright absurdity; then the movie gets scary. Paul Le Mat stars as the young scientist (what else?) whose wife disappears on a trip to her hometown in the mid-West; Nancy Allen is the sexy newspaperwoman who falls in with him; Michael Levy is a man who saw his family consumed by aliens. Dir. Michael Laughlin. **32, 80, 92**

★ **TRADING PLACES**—(1hr. 46m., '83) Eddie Murphy and Dan Aykroyd switch in this hit about a black street hustler and an upper-crust commodities broker who take over each other's lives. The action is often incredible and the direction, by John Landis (*Animal House*), crude, but the movie is very funny, thanks in large part to Murphy, whose slick charm makes him the most sympathetic of con aritsts. R. **3, 9, 35, 74, 84, 90, 97, 99, 104, 109, 211, 212, 216, 222, 228, 231, 232, 236, 300, 406, 416, 433, 436, 437, 438, 447, 448, 451, 511, 513, 530, 532, 535, 545, 547, 548, 549, 554, 567, 574, 609, 621, 622, 635, 636, 638, 639, 644, 645, 655, 658, 700, 712, 717, 720, 724, 731, 733, 754, 791, 800, 809, 817, 821, 822, 841, 842, 843, 851, 860, 861, 874, 882, 885, 887**

★ **WARGAMES**—(1hr. 53m., '83) It may be hokum, but it's scary, provocative, and fun, like the best of science fiction. In Seattle, a high-school computer whiz, David (Matthew Broderick), playing around on his terminal, manages to plug into a government computer which tracks Soviet nuclear attacks and launches American counterattacks. Thinking that he's playing a game, David takes the Soviet side and launches strikes against Seattle and Las Vegas. When the government's computer reacts as if an *actual* strike were under way, the scares begin. The screenwriters, Lawrence Lasker and Walter F. Parkes, develop their paranoid premise with considerable logic and a sense of the freaky wit of nuclear strategies, and director John Badham, as always, works in a visually fluent, highly charged style. Badham knows we're obsessed with nuclear war, and he keeps teasing us with the big bang. The movie may be more exploitation than warning, but it's undeniably entertaining. With Dabney Coleman, Ally Sheedy. PG. **38, 442, 511, 821, 822**

**YEAR OF LIVING DANGEROUSLY, THE**—(1hr. 55m., '83) Mel Gibson sets his virile jaw and then smiles engagingly as Guy Hamilton, a young, untested Australian journalist assigned to Jakarta in 1965 (the year of the military coup). He becomes the protégé of Billy Kwan (Linda Hunt), a Chinese-Australian dwarf who serves as cameraman for the Australians, and he begins an affair with swank Gillian Bryant (Sigourney Weaver), who works in the British Embassy. Meanwhile, in the movie's impossibly shadowy background, left and right slug it out for power. Directed by Peter Weir and written by David Williamson (from a novel by the Australian writer C.J. Koch), the movie is promising but almost completely unfocused. The filmmakers shift from the love affair to politics, to the fate of Billy, a philosophical-voyeur type who makes notes on everyone's character, from there to the moral dignity of a Communist who works with Guy, and so on. They never succeed in pulling together the background and the foreground, the politics and the romance. Shot in Manila. PG. **39**

★ **ZELIG**—(1hr. 30m., '83) For its entire length, Woody Allen's new film is a mock documentary, a brilliant, loving parody of the approved "serious" style of historical film investigation, complete with stock footage (some real, some faked), archive photos (ditto), and interviews with savants of today (Saul Bellow, Susan Sontag, Irving Howe, and Bruno Bettelheim, appearing as themselves). The subject? A certain legendary figure of the twenties—Leonard Zelig (Woody Allen), a man with so little self-confidence that when he meets someone he *becomes* that person. Quickly dubbed "The Human Chameleon," he is exploited by greedy rivals and fussed over by eager psychiatrists. This strange fantasy emerges from the apparatus of "truth"—the formulas and cliches of documentary. He's made a funny and sad parable—a kind of drastic metaphor for the actor and comedian—but the movie is too mild and whimsical to be great. Allen never lets us get close to Zelig's terrifying situation; the emotions of the story are hidden by the layers of parody. With Mia Farrow as a pioneering psychoanalyst. PG. **16, 22, 32, 36, 71, 93, 113, 201, 206, 211, 234, 306, 407, 418, 422, 512, 519, 528, 536, 558, 625, 633, 635, 643, 651, 653, 663, 700, 709, 732, 735, 745, 774, 782, 795, 803, 807, 858, 862**

# Revivals

**DESPAIR**—(1hr. 59m., '79) Vladimir Nabokov's brilliant early (1934) comedy about a man who commits the perfect crime has been turned into a conventionally mannered and convoluted European art film, adapted by Tom Stoppard and directed by Rainer Werner Fassbinder. Starring Dirk Bogarde, who gives the same anguished, self-mocking performance he's been giving for fifteen years. **2**

**EAST OF EDEN**—(1hr. 57m., '55) Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris and Jo Van Fleet. Along with *From Here to Eternity*, and *On the Waterfront*, this was probably the most influential melodrama of the fifties. **13**

**EVEN DWARFS STARTED SMALL**—(1hr. 36m., '68) In German, Eng. subtitles. One of Werner Herzog's striking, maddening, visionary films. It's an allegory of human meanness, set in a world peopled entirely by dwarfs, and it's not much fun. **2**

**FELLINI'S ROMA**—(1hr. 59m., '72) In Italian, Eng. subtitles. Arguably Fellini's worst, certainly his most desperate film, a combination tribute to the Eternal City and his Eternal Ego. Superficial, crude, and factitious. **10**

**GRAND HOTEL**—(1hr. 45m., '32) You see, children, long ago, before there was *Airport*. . . Garbo, Joan Crawford, Wallace Beery, John Barrymore, and many others appear in this genuinely all-star and hugely entertaining movie, with love, greed, and heartbreak on every floor. Dir. Edmund Goulding. **96**

**JULIET OF THE SPIRITS**—(2hrs. 28m., '65) In Italian, Eng. subtitles. Fellini in his decline. The late
Gianni di Venanzo was a great cameraman,
could wrest beauty even from vulgarity, but this
handed tribute by Fellini to the hangups of his v
Giulietta Masina, who stars, is a disservice both to
and to the rest of us. **39**

**LA CAGE AUX FOLLES**—(1hr. 39m., '79) In Fre
Eng. subtitles. Ugo Tognazzi as a homosexual ni
club owner in St. Tropez and Michel Serrault as
longtime lover star in this smash-hit boulevard fa
Tognazzi's son wants to marry the daughter of
most respectable family in France. The family co
to dinner, and disaster occurs. The actors are
tremely skilled, and the movie, though freque
coarse, is never dull. Dir. Édouard Molinaro. **9**

**LAWRENCE OF ARABIA**—(3hrs. 45m., '62) Stil
best spectacle movie ever made. Peter O'T
golden hair flying in the breeze, dons white r
and becomes "El Arens," English uniter of the A
during World War I. Much heroism, moral ang
masochism, sadism, and murky politics. Magnifi
desert photography. With Omar Sharif, Alec G
ness and Jack Hawkins. Dir. David Lean. **39**

**PICNIC AT HANGING ROCK**—(1hr. 50m., '7
handsome but irritating Australian work from F
Weir. A group of girls from a posh turn-of-the-ce
boarding school go on an outing, and three of t
and a spooky teacher disappear in an ancient
formation. The movie is all portents, an elab
tease. Weir has a first-class eye for composition
he's overly fond of the elliptical, the suggestive
ineffable. With Rachel Roberts. **13**

**PYGMALION**—(1hr. 25m., '38) A more than resp
ble version of Shaw's great play. Wendy Hiller
Leslie Howard star as the Cockney flower girl
proves it ain't what you say, it's the way hot'ch
it, and the professor who so reluctantly love
thing he creates. Dir. Anthony Asquith. **89**

**RAIN PEOPLE, THE**—(1hr. 40m., '69) A pre
Long Island housewife (Shirley Knight) leaves
to find herself. Along the way she encounters se
characters, including a dim-witted football p
(James Cann) and a cop (Robert Duvall), bu
drive leads nowhere. Francis Ford Coppola dire
this moody, pretentious, and very sixties film
three years before making *The Godfather*. **95**

**REAR WINDOW**—(1hr. 52m., '54) Unseen for ov
years, this Hitchcock film stars Jimmy Stewart
murder witness and Grace Kelly as his girlfrien
**57, 88**

**SOME LIKE IT HOT**—(2hrs., '59) Billy Wil
great comedy about transvestitism has lost no
over the years. Jack Lemmon and Tony Curtis ar
musicians who flee gangland killers by joinin
all-girl's band. Marilyn Monroe is very funny
rapturously beautiful as a singer, Joe E. Brown h
ous as an amorous old gent. **96**

**STRANGERS ON A TRAIN**—(1hr. 41m., '51) R
Walker, as a seductive homosexual killer, is H
cock's most attractive villain in this witty and te
ing story about an exchange of murders. With F
Granger and Ruth Roman, from a Patricia High
novel. **96**

**TIN DRUM, THE**—(2hrs. 22m., '80) In German,
subtitles. An anguished fable of modern Euro
dislocation—social collapse, family brutality, th
of Nazism—told through the prism of a little
experience. The boy is so repelled by the best
around him that he decides, at the age of thr
stop growing. Many of the strongest scenes ex
simple disgust at the ordinary crudities of lower
dle-class life. The movie shakes us, but its ange
disgust seem aimed at the wrong targets. Ad
from the Günter Grass novel. Dir. V
Schlöndorff. **2**

**WILD BUNCH, THE**—(2hrs. 14m., '69) Sam Pe
pah at his best: brutal, sentimental, violent, wo
hating, macho, absurd—and despite all those thi
technically highly accomplished Western, wit
ments of intense feeling in it. William Holden i
as the leader of a gang of old-style outlaws beco
obsolete in the America of 1914, and there
unusually strong supporting cast headed by R
Ryan. More than a Western, but less than a m
work. **95**

**WILD STRAWBERRIES**—(1hr. 30m., '57) In S
ish, Eng. subtitles. Ingmar Bergman at his
beloved but not necessarily best. An old curmud
takes an automobile trip that, in the nick of
proves a humanizing journey into self-discover
telligently made, beautifully acted, and full o
Bergman touches, but a bit facile and goody-go
the last analysis. With Victor Sjostrom, Bibi A
sson and Ingrid Thulin. **39, 95**

**WRONG BOX, THE**—(1hr. 45m., '66) John Mill
Ralph Richardson are a delight in this spoof on
ple death and murder. The who's-got-the-body
goes on a bit too long, but mostly in a just-right B
satiric vein. With Peter Sellers, Michael Caine,
Cook and Dudley Moore. Dir. Bryan Forbes. **8**

# THEATER

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## Broadway

### Previews and Openings

#### Wednesday, October 5

**ZORBA**—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Robert Westenberg, Taro Meyer, Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. Previews start 10/5 prior to a 10/16 opening. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. Credit cards.

#### Monday, October 10

**MARILYN**—*An American Fable.* A new musical about the life and times of Marilyn Monroe, with book by Dolores Quinton, music and lyrics by Jeanne Napoli, Beth Lawrence, Doug Frank, Gary Portnoy, and Norman Thalmeir; directed and choreographed by Kenny Ortega. Geralyn Petchel and Scott Bakula are seen as Marilyn and Joe Di Maggio. Preview prices: Mon.-Sat. at 8, Wed. & Sat. at 2, $20-$35. After opening: Mon.-Sat. at 8, $30-$45; Sat. at 2, $25-$40; Wed. at 2, $20-$35. Previews start 10/10 prior to a 11/6 opening. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 15 mins. All major credit cards.

### Now Playing

**AMADEUS**—Daniel Davis, Peter Crook, and Maureen Moore in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary showmanship; John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30; thru 10/20. **Broadhurst,** 235 W. 44 (239-6200). 2 hrs., 45 min. All major credit cards. ● ●

**BRIGHTON BEACH MEMOIRS**—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Elizabeth Franz, Peter Michael Goetz, Theresa Diane, J. Patrick Breen, Joyce Van Patten. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $20-$33; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$28. **Neil Simon Theater,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards.

**A CAGE AUX FOLLES**—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

**HE CAINE MUTINY COURT-MARTIAL**—Michael Moriarty, Philip Bosco, Kent Broadhurst, and Joe Namath in a cannily constructed and constantly percolating revival of Herman Wouk's 1954 drama, directed by Arthur Sherman. Tues.-Fri. at 8, Sat. & Wed. at 2, Sun. at 3, $27; Sat. at 8, $30. **Circle in the Square,** 50th St. W. of Bdway (581-0720). 2 hrs., 30 min. All major credit cards.

**ATS**—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 45 min. Credit cards. ●

**A CHORUS LINE**—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

**DREAMGIRLS**—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An *inventive, entertaining, and beautifully performed* musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. All major credit cards. ●

**EDMUND KEAN**—Ben Kingsley makes his Broadway debut in Raymund FitzSimons's one-man play as the famed English Shakespearean actor (1787-1833) whose private and public life was marred by tragedy; directed by Alison Sutcliffe. Kingsley has energy, conniving sparkle, and eloquent eyes; his timing is exquisite, and he has presence. John Watt has designed lighting that is marvelously manifold, surprising, and dramatic. Mon.-Sat. at 8; $25-$32.50; thru 10/29. **Brooks Atkinson,** 256 W. 47th St. (245-3430). All major credit cards.

**42ND STREET**—Millicent Martin, Jerry Orbach, Lisa Brown, and Lee Roy Reams in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. Credit cards. ● ●

**MY ONE AND ONLY**—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. *A feast for eyes and ears!* Tues.-Sat. at 8, $25-$45; Wed. at 2, $20-$35; Sat. at 2, Sun. at 3, $23-$40. **St. James,** 246 W. 44th St. (398-0280). 2 hrs., 30 min. All major credit cards.

**'NIGHT, MOTHER**—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Mon.-Thurs. at 8, Sat. at 2, $20-$30; Fri. & Sat. at 8, $20-$32.50; Wed. at 2, $20-$27.50. **Golden Theater,** 252 W. 45th (239-6200). 90 min. (no intermission). All major credit cards.

**NINE**—Sergio Franchi stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Eileen Barnett, Taina Elg, and Anita Morris. Mon.-Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards. ●

**OH! CALCUTTA!**—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Sun.-Fri. at 8, Sat. at 7 & 9:30, Wed. at 2; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

**ON YOUR TOES**—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by *George Balanchine and Donald Saddler,* with addditional choreography by Peter Martins. Featured are Dina Merrill, George S. Irving, Lara Teeter, George de la Pena, and Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards.

**TORCH SONG TRILOGY**—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Jared Martin. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. Philip Astor plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. Estelle Getty, Paul Joynt, Diane Tarleton, and Susan Edwards complete the cast; directed by Peter Pope. **Helen Hayes Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

**YOU CAN'T TAKE IT WITH YOU**—Eddie Albert, George Rose, Colleen Dewhurst, and Frances Sternhagen in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $22.50-$32.50. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

## Off Broadway

**BECKETT'S PLAYS**—*Ohio Impromptu, Catastrophe,* and *What Where,* featuring Alvin Epstein and Kevin O'Connor; directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

**BIG MAGGIE**—John B. Keane's play about a woman frustrated by an overbearing husband and family responsibilities, and then widowed in the prime of her life. With Robin Howard in the title role and a company of eleven players; directed by Donal Donnelly. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $19.50-$22. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321).

**BREAKFAST WITH LES AND BESS**—Lee Kalcheim's comedy about two popular radio personalities who have a top-rated talk show; directed by Barnet Kellman; featuring Holland Taylor (who is one of the very few utterly graceful, attractive, elegant, and technically accomplished actresses in our theater), Keith Charles, and Kelle Kipp. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $21.40-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

**DICK DETERRED**—A musical, based on Watergate and the events of a decade ago, with book and lyrics by David Edgar (who adapted the Shakespeare company's *Nicholas Nickleby*) and music by William Shimmel; directed by George Wolf Reily; with Steve Pudenz and Mary Kay Dean. Tues.-Fri. at 8, Sat. at 8 & 10; $8; thru 10/8. **West Bank Cafe Theatre,** 407 W. 42nd (695-6909).

**EVE IS INNOCENT!**—Leonard Melfi's new three-character play about two young women who come back together after marital breakups and how their relationship is complicated by a handsome young man; directed by Alice Spivak. Tues.-Sun. at 8; 10/4-9 at 8; Tues.-Sat. 10/11-15 at 8; 10/16 at 3; $14. **Actors and Directors Lab,** 412 W. 42nd (279-4200).

**THE FANTASTICKS**—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14-$18. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

**FRIENDS**—Samm-Art Williams's comedy about a woman's endeavor to keep her blind husband and her blind boyfriend, both living with her, separated until she decides which of the two she really loves; directed by Mikell Pinkney. Wed.-Sat. at 8; Sat. at 3, Sun. at 4; $6-$8; thru 12/30. **Billie Holiday Theater,** 1368 Fulton St., Bklyn (636-0919).

**FUNHOUSE**—Conceived, directed by, and starring Eric Bogosian, who, in the course of a single evening, portrays some 20 characters. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $15. **Actors Playhouse,** 100 Seventh Ave. So. (691-6226).

**GREATER TUNA**—Ronn Carroll and Michael Jeter star in a new comedy about Texas's third smallest town, written by Jaston Williams, Joe Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18; thru 10/23. **Circle in the Square,** 159 Bleecker St. (254-6330). ●

**THE JEWISH GYPSY**—Yiddish musical starring Mary Soreanu which follows the romance between a gypsy girl and a young rabbi, with book by Mordechai Mandel; music and lyrics by Martin Moskowitz and Moshe Sachar; directed by Michael Greenstein

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(English narration). From 10/5. **Town Hall,** 123 W. 43rd (921-9442).

**THE KILLING OF SISTER GEORGE**—Revival of Frank Marcus's black comedy, starring Aideen O'Kelly and Tandy Cronyn; directed by Allen Belknap. Story concerns the private life of a popular English radio soap-opera star. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22. **Roundabout/Susan Bloch Theatre,** 307 W. 26th (242-7800).

**A LITTLE MADNESS**—Gerald Zipper's play focuses on a family whose gifted but unstable brother faces arrest for selling arms to the underworld; directed by Norman Gevanthor. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$18. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

**LITTLE SHOP OF HORRORS**—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Thurs. at 8, Sun. at 3 & 7:30, $25; Fri. at 8, Sat. at 7 & 10; $27.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

**THE MAIDS**—Helen Rennolds, Carol Wood, and Lauren Hamilton in Jean Genet's drama, translated by Bernard Frechtman, about two maids who take turns playing the mistress of the house in her absence; directed by Raymond Benkoczy. Thurs., Fri. & Sun. at 8, Sat. at 7 & 10; $7; thru 10/9. **Entermedia Marquee,** 189 Second Ave. (239-0071).

**THE MASTER BUILDER**—Henrik Ibsen's drama about the ruthless builder who will sacrifice everything for the sake of his ambition; directed by David Hammond, and starring Edward Seamon and Laurie Kennedy. Tues.-Sat. at 8; Wed. & Sat. & Sun. at 2; $18-$22. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

**NITE CLUB CONFIDENTIAL**—Denise Nolin, Tom Spiroff, Fay DeWitt, and Stephen Berger in a cabaret musical revue about the life of a nite club performer, written and directed by Dennis Deal. Thurs., Fri., Sun. at 8, Sat. at 7 & 10; $8; thru 10/18. **Riverwest,** 155 Bank St. (243-0259).

**THE PHOTOGRAPHER**—*Far From the Truth,* a mixed/media theater event by Philip Glass and Rob Malasch, book by Robert Coe; directed by JoAnne Akalaitis. An exploration of the life of Eadweard Muybridge, known as "the father of the motion picture" because of his sequential-photograph studies. Tues.-Sat. at 8; Sun. at 2 & 7; $10-$20; 10/4-16. **Brooklyn Academy of Music,** 30 Lafayette Ave. Bklyn (636-4100).

**PREPPIES**—Musical, with book by David Taylor and Carlos Davis, music and lyrics by Gary Portnoy and Judy Hart Angelo; directed and choreographed by Tony Tanner. With Dennis Bailey, Kathleen Rowe McAllen, Robert Walton, and an additional cast of nine. Tues.-Fri. at 8, Sun. at 3 & 7:30; $19.50-$22.50. **Promenade,** 2162 Broadway (at 76th) (580-1313).

**QUARTERMAINE'S TERMS**—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Lee Richardson) at a seedy but undaunted school of English for foreigners in Cambridge; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91,** 316 E. 91st (831-2000).

**SAND DANCING**—Kenneth Pressman's play about three boyhood friends trying to relive their youth; with Lynn Milgrim, Stephen Burleigh, John Abajian, and Willie Reale. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $10-$12; from 10/12. **Hudson Guild,** 441 W. 26th (760-9810).

**SHADES OF BROWN**—Michael Picardie's drama about a Johannesburg policeman who seeks psychiatric advice following the discovery that he and his wife have produced a black child; starring Count Stovall and Michael O'Hare; directed by Joan Kemp-Welch. Thurs.-Sun. at 7:30, Sun. at 3; $5; 10/6-23. **Henry St. Settlement,** 466 Grand St. (598-0400).

**SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU**—Patricia Gage now stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* Others, in both casts, are Jeff Brooks, Brenda Currin, Guy-Paris Thompson, Aloysius Benheim, Mary Catherine Wright, and Timothy Landfield. Downstairs, **Westside Arts,** 407 W. 43rd (541-8394). ● ●

**TAKING MY TURN**—Musical by Gary William Friedman & Will Holt, about people in their prime, directed by Robert Livingston; with Margaret Whiting, Tiger Haynes, Marni Nixon, Cissy Houston, Mace Barrett, Victor Griffin, Sheila Smith, and Ted Thurston. A salute to older people, this is a healthy, exhilarating gesture and the cast is a persuasive ensemble in which every member has a distinctive personality and multiple skills. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $22.50-$25. **Entermedia,** 189 Second Ave. (475-4191).

**TRUE WEST**—James Belushi and Gary Cole co-star i Sam Shepard's play, directed by Gary Sinise, abou two brothers and the movie business. Mon., Wed. Thurs., Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:3 $18-$20. **Cherry Lane Theater,** 38 Commerce S (989-2020). ●

**THE VI-TON-KA MEDICINE SHOW**—Re-creatio of an authentic medicine show of the kind that toure America from the Civil War to the 1950s; with Hire Hands, a Carolina string band, 82-year-old "Walkin Mary" McClaine, "Doc" Fred Foster Bloodgood, th pitchman, and others. Tues.-Sat. at 8, Wed. & Sat. a 2, Sun. at 3, Thurs. at 1; $15; 10/4-16. **America Place Theater,** 111 W. 46th (247-0393).

**WEEKEND**—A jazz-pop musical with book, music an lyrics by Roger Lax, focusing on the story of tw "window" neighbors in urban apartments, wh though they don't speak to each other, change eac other's life over a weekend; with Gregg Edelma Carole-Ann Scott, Louise Edeiken, and Justin Ros directed by David Bell. Previews starting 10/1 $15-$20. After opening 10/19, Tues.-Sat. at 8, Su at 7:30, Sat. at 2, Sun. at 3, $17.50-$22.50. **St. Peter's Church,** 54th & Lexington (486-1666).

## Theater Companies

**AMERICAN SHAKESPEARE REPERTORY**- *Romeo and Juliet,* 10/6, 8, 14, 20, 23, 29. *Mercha of Venice,* 10/7, 9, 15, 21, 27. *The Taming of th Shrew,* 10/13, 16, 22, 28, 30. Thurs.-Sat. at 8, Sun. a 3; $7.50. **Theater 22,** 54 W. 22nd (279-9321).

**CIRCLE REPERTORY**—Sam Shepard's *Fool f Love* deals with a man and a woman battling fo power in a motel room at the edge of the Mojav Desert; with Kathy Baker, Will Patton, Stephen Mendillo, and Tom Aldredge. Tues.-Thurs. at 8, Fri. at Sat. at 7 & 10, Sun. at 3 & 7; $20-$22.50. **Circl Repertory,** 99 Seventh Ave. So. (924-7100).

**CITY STAGE COMPANY**—Botho Strauss's *Big an Little/Scenes,* translated and directed by Christopher Martin, with Karen Sunde in the central rol Thurs.-Sat. at 8, Sun. at 3; $12-$15; 10/6-20. **CSC** 136 E. 13th St. (677-4210).

**CLASSIC THEATRE**—Owen Rackleff stars as S Giles Overreach in Philip Massinger's *A New Wa To Pay Old Debts,* a post-Shakespearean bitt comedy about greed; directed by Maurice Edward Thru 10/16; $6. Call theater for specifics. **Classi Theatre,** 114 W. 14th St. (242-3900).

**FIRST AMENDMENT COMEDY THEATRE** Audience-suggestion improvisations, comedy revue and guest comedians. Thurs.-Sat. at 8:30 & 10:3 $6-$7.50. **Theater,** 2 Bond St. (473-1472).

**4TH WALL REPERTORY**—*The Garbage of Ede* comedy revue, political satire and improvisatio Thurs. & Sun. at 7:30, Fri. at 8; $4. **Truck and Warehouse,** 79 E. 4th (254-5060).

**EQUITY LIBRARY THEATRE**—A revival of Christopher Fry's romantic comedy in verse, *The Lady Not for Burning;* directed by Kip Rosser. Tues.-Su at 8, Sat. & Sun. at 2:30; $6; thru 10/9. **Equity Library Theatre,** 310 Riverside Drive (663-2057).

**JEWISH REPERTORY THEATRE**—*Up From Paradise,* a musical with book and lyrics by Arthur Mill and Stanley Silverman, loosely based on Miller's pla *The Creation of the World and Other Business;* directed by Ran Avni. With Len Cariou, Austin Pendleton, and Alice Playten. Tues., Wed., Thurs., Sat. at Sun. at 2 & 7; $14-$15; 10/11-11/6. **Theater, 344** 14th (674-7200).

**LA MAMA E.T.C.**—Andrea Dunbar's play, *The Arbo* about a pregnant teenager in a welfare neighbo hood outside London; directed by Leo Shapi Wed.-Sat. at 9, Sun. at 5; $6-$8. **La Mama E.T.** 74A E. 4th St. (475-7710).

**MANHATTAN THEATER CLUB**—Downstage: David McCallum stars in Christopher Hampton's *T Philanthropist* which takes a look at troublesome r lationships among the over-educated; directed b André Ernotte; thru 11/13. Upstage: Gretchen Cry and Mary Gordon Murray in *Blue Plate Special,* country musical with book by Tom Edwards, music Harris Wheeler, lyrics by Mary L. Fisher; directed b Art Wolff; 10/18-11/20. **Manhattan Theater Clu** 321 E. 73rd (472-0600).

**NEW YORK SHAKESPEARE FESTIVAL**—L Jenkin's *My Uncle Sam,* directed by the author, is look back in time to a life jammed with fun. Wi Mark Margolis, R. Hamilton Wright, Scott Wen worth. Tues.-Sun. at 8, Sat. & Sun. at 3; $12, $14; th 10/23. **Public Theater,** 425 Lafayette (598-7150).

**THE PRODUCTION COMPANY**—*Dementos,* rock, roll, and reggae music-theatre event with su ject matter revolving about the closing of the welfa Hotel Del Rio; book by Robert I. and Sebastian Stua music by Marc Shaiman; directed by Theodore Pappas. Tues.-Sat. at 8, Fri. & Sat. at 11; $15; 10/4-1 12. **Theatre Guinevere,** 15 W. 28th St. (944-930

**EPERTORIO ESPANOL**—Ricardo Talesnik's *Las Quiero a Las Dos,* Carlo Gardel's *El Dia Que Me Quieras;* and the zarzuela (comic operetta), *Dona Francisquita,* a tribute to the mythical and eternal Madrid; in Spanish in rotating repertory; $8-$10; thru October. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

**IDICULOUS THEATRICAL COMPANY**—*Galas,* a modern tragedy, written and directed by, and starring Charles Ludlam, is about Maria Magdalena Galas, the greatest singing actress of the 20th century. Wed., Thurs., Fri., & Sun. at 8; Sat. at 7 & 10; $17. **Theater,** One Sheridan Sq. (691-2271).

**3TH ST. THEATER**—Tues., Sat., & Sun. at 9:30, Fri. at 7:30: Israel Horovitz's *The Indian Wants the Bronx.* Wed., Sat. & Sun. at 7:30, Fri. at 9:30: Israel Horovitz's *Line.* Sat. & Sun. at 5, Gilbert & Sullivan's *Patience.* Mon., Tues., & Thurs. at 7:30, Ren Draya's *The Mothers.* Fri. & Sat. at 11, *Premises, Premises,* a comedy troupe. Admission $6. **13th St. Theater,** 50 W. 13th St. (675-6677).

**EST SIDE REPERTORY**—George Bernard Shaw's *Misalliance,* directed by Andres Castro. Fri.-Sun. at 8, Sun. mat at 3; $6; thru 10/23. **Theater,** 252 W. 81st (666-3521).

## Off-Off Broadway

**chedules and admissions extremely subject to change. Phone ahead, avoid disappointment.**

**NNA**—A one-woman tour de force conceived, written, and starring Viveca Lindfors, about a Swedish emigrant. 10/4, 5, & 6 at 8; $25. **Theatre of the Open Eye,** 316 E. 88th (534-6909).

**PRIL FOOL IN OKEECHOBEE COUNTY**—Tom LaBar's play about a strange mystic who invades a trailer court in Florida. 10/12-15 at 8; $5. **American Theater of Actors,** 314 W. 54th (581-3044).

**HE ATTIC**—Abby Gibson and Erica McFarquhar in William Lee's play about a friendship developing between two girls despite racial pressure; directed by James Nicola. Tues.-Sat. at 8:30; $8; thru 10/15. **500 Theater Row,** 500 W. 42nd (929-3567).

**HE BASKET CASE**—John Sherry's comedy set in the future, with David Brooks, Tommye, and Colin Fox; directed by Martin Oltarsh. Thurs.-Mon. at 8, Sun. at 3; $6; thru 10/9. **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

**RANDY BEFORE BREAKFAST**—Max Weine's comedy concerned with personal relationships. Wed.-Sun. at 8, Sat. & Sun. at 3; $7-$14. **TOMI Theater,** 23 W. 73rd (279-4200).

**RISS**—Jonathan Bloch's comedy, directed by Salem Ludwig, dealing with the effects of a family ceremony on relatives with sharply divergent viewpoints. Wed.-Sat. at 8, Sun. at 5; $7; thru 10/30. **78th St. Theater,** 236 W. 78th (595-0850).

**YDREAMS**—Deborah Novak's tale of ambition set n a modern-day office; directed by Lance Hewett. Wed., Thurs., Sat. & Sun. at 8; $6; 10/5-30. **Actors Corner Theater,** 107th St. & West End (595-8829).

**G PLAY**—Sheila Adams's comedy about a youth who starts off for Hollywood in search of the American Dream; directed by Dennis Moore; with Lonnie Price, Josh Mostel, Jody Price. Tues.-Sat. at 8, Sun. at & 7; $6; thru 10/8. **The Cubiculo,** 414 W. 51st 265-2138).

**UBLE BILL**—*Helena's Magic Wagon,* by Joseph Schorr, and *Where Have All the Lightning Bugs Gone,* by Louis Catron. Thurs.-Sun. at 8, Fri. & Sat. lso at 10; $5. **The Last Resort,** 153 1st Ave. 228-2848).

**UBLE BILL**—Pete Floria's two one-act plays, *A ull Hearth,* and *Rain Man;* both directed by the author. 10/3 at 8, 10/5-8 at 8; $4. **Downstairs,** 7 E. 5th St. (595-5140).

**IE DREAM KEEPER SPEAKS: THE WORLD OF LANGSTON HUGHES**—John S. Patterson in a ne-man piece directed by Ernest Parham. Thurs.-Sun. at 8; $4; 10/6-10, 13-16, 20-23. **Theater for the New City,** 162 Second Ave. (254-1109).

**SA, FISH, STAS & VI**—Pam Gems's play about our women sharing a London flat. Sun.-Wed. at 8; 6; thru 10/12. **New Vic Theater,** 219 Second Ave. 777-2011).

**ME AGAIN KATHLEEN**—Thomas Babe's new play is set in 1886 New Orleans in a shuttered bawdy ouse. Directed by Nyla Lyon. Wed.-Sat. at 8, Sun. at ; $5; thru 10/16. **American Renaissance Thea-r,** 112 Charton St. (929-4718).

**E INFERNO**—Susan Mosakowski adapted and directed this work from Dante's *Divine Comedy;* music y Vito Ricci, and it deals with "the descent into larkness and an architectural study of self-destrucion." Thurs.-Sun. at 8; $4; 10/6-27. **Theater for the New City,** 162 Second Ave. (254-1109).

**HN O'HARA...EXCEPT IN MY MEMORY**—An evening of short stories adapted for the stage and directed by Bill Martin. Tues.-Sat. at 8, Sun. at 4; $6; thru 10/15. **T.N.G.T.,** 420 W. 42nd (top floor) (565-0490).

**JUDAS**—Robert (*Kennedy's Children*) Patrick's look at events between the death of John the Baptist and that of Christ; directed by Eve Adamson. Thurs.-Sat. at 8, Sun. at 3; $8.50; thru 10/30. **Jean Cocteau Theater,** 330 Bowery (677-0060).

**JUST TALK**—Anthony DiMaio's comedy about sex, politics, and religion, with Deena Mendelsohn, William Fichtner, and Steve Blackwood; directed by J. Vaughn Weimer. Wed.-Sun. at 8, Sun. at 3; $8. **Sargent Theater,** 314 W. 54th (581-3044).

**A LATE SNOW**—Jane Chambers's comedy-drama concerning five women snowbound in an isolated cabin; directed by Francine Trevens. Thurs., Fri. & Sun. at 8, Sat. at 7 & 10; $10-$12. **Urban Arts Theatre,** 227 W. 17th St. (869-3981).

**MARMALADE SKIES**—M. Z. Ribalow's comedy, directed by Thomas Babe, that follows the relationships of four friends as they share the decade of the 70s; with Chris Lutkin, Catherine Butterfield, Alanna Hamillton, Kathryn Dowling, Mark Arnott. Tues.-Sat. at 8, Sun. at 3; $6; thru 10/16. **Actors Outlet,** Stage II, 120 W. 28th St. (929-3567).

**THE NATURE OF SIN**—Vicki Rosen's play depicts an encounter between a man of the spirit and a woman of the senses; with Kathleen Buchanan and John McNally; directed by Glenn Gazin. Mon. & Tues. at 7; $6; thru 10/18. **The Dive,** 257 W. 29th (673-7775).

**OFF BEAT**—Lee Dunne's comedy-thriller deals with a second-generation Irish policeman's struggle to maintain his sanity in today's urban landscape; directed by Linda Pakri. Wed.-Sat. at 8; $6; 10/5-20. **INTAR II,** 508 W. 53rd (279-4200).

**PARIS**—Revival of the 1928 Cole Porter musical, adapted from the play by Martin Brown, with addition unpublished Porter music added; directed by Barbara Vann. 10/7 & 8 at 8, 10/9 at 3; $7, $8. **Medicine Show,** 6 W. 18th St. (255-4991).

**PROMENADE**—A musical by Al Carmines and Maria Irene Fornes, directed by Albert Harris, about two escaped convicts adrift in the wicked outside world. Tues.-Sat. at 8; 10/11-29. **Theatre Off Park,** 28 E. 35th (679-6283).

**ROMEO AND JULIET**—N.Y. Acting Unit's production of the Shakespeare tragedy, directed by Robert W. Smith, starring Sally Dunn, John Remme, Roger Hatch. 10/5-10, 12-14, 16-19, 20-22 at 8, 10/22 at 3; $8. **Park Ave. Church,** 1010 Park Ave. (JU 2-4240).

**SERIOUS BIZNESS**—Comedy revue written by Jennifer Allen, David Babcock, Winnie Holzman, and Don Perman; directed by Phyllis Newman; starring Jill Larson, Nealla Spano, David Babcock, and Don Perman. Tues.-Sat. at 8; Fri. & Sat. also at 8:30; Wed. at 2:30; $10. **O'Neal's,** 147 W. 43rd (869-4200).

**SISTERS**—*Some Theatrical Rituals About the Nunnery.* Susan Lersch's play about a woman's discovery of her lesbianism while living in a convent; directed by Rene Savitt. Fri. at 8, Sat. at 7, Sun. at 3; $8; thru 11/6. **Stonewall Repertory,** 43 W. 13th St. (255-5493).

**SMILING TRAVELERS, GORGEOUS LIES**—John Finch in a solo performance drawing its material from Frank Hoffman's collected poems which range from love poems to satirical monologues. Fri. at 11, Sat. at midnight, Sun. at 3; $5; 10/7-30. **Shandol Theater,** 137 W 22nd (869-3981).

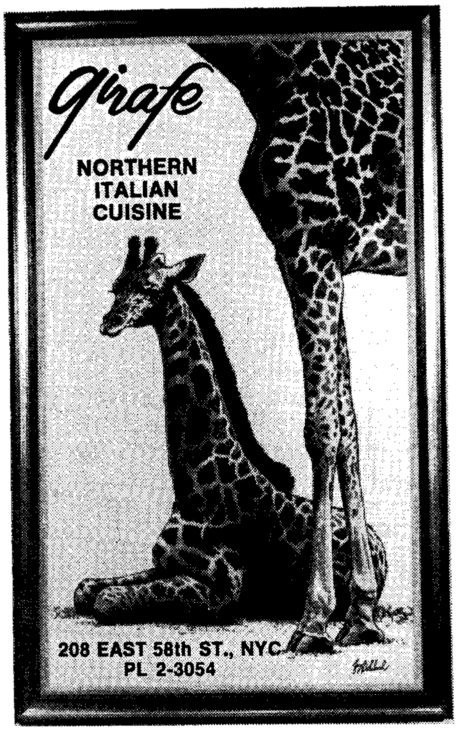
**SNAPSHOTS**—Ralph Frederick's comedy concerns six women who work together in a photo lab and one Xmas Eve finally share their own intimate lives; directed by Michael Menken. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $12.50 & $15; from 10/7. **INTAR,** 420 W. 42nd (279-4200).

**SOMETHING MORE**—Conceived and directed by Jerry Campbell, a piece charting the evolution of the gay community over the last decade; with David-Christian Hamblin, Tom Loftis, Michael Lynch, and James Valis. Thurs., Fri. & Sun. at 8:30, Sat. at 7 & 10; $7-$8. **Shandol,** 137 W. 22nd (869-3981).

**SPEECH**—Three solo performances by Margo Lee Sherman, written and directed by Avram Patt: *After the Fact, Betty Enfield,* and *Elise Saw Something No One Else Did.* Fri.-Sun. 10/7-9; Thurs.-Sun. 10/13-16; Thurs.-Sun. 10/20-23, all at 10 p.m.; $4. **Theater for the New City,** 162 Second Ave. (254-1109).

**THERE IS NO MORE FIRMAMENT**—A. Artaud's theater piece recalling his revolutionary principles; directed by Carlo Altomare and Mary Krapf. Fri.-Sun. at 9; $5; thru 10/29. **New York Theater Ensemble,** 62 E. 4th St. (477-3110).

**NEW YORK TICKET SERVICE**
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.



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# ART

## Galleries

**Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.**

### SOLOS

#### 57th Street

**JANE ARMSTRONG**—Marble sculpture including "Nocturne"/20th-century Americans. 10/8-11/5. Deutsch, 20 W. 57th (765-4722).

**VINCENT BALDASSANO**—Semi-figurative expressionism, thru 10/30. Lumbard, 38 E. 57th (421-3494).

**ED BAYNARD**—Landscapes seen through windows, thru 10/15. Adler, 37 W. 57th (980-9696).

**ROSEMARIE CASTORO**—New sculpture/Contemporary prints by gallery artists. Thru 10/26. deNagy, 29 W. 57th (421-3780).

**SAMUEL COLMAN** (1832-1920)—Romantic landscapes, thru 10/15. Kennedy, 40 W. 57th (541-9600).

**MICHAEL DAVID**—Expressionist abstractions on rectangular stretchers, 10/8-11/5. Hamilton, 20 W. 57th (765-5915).

**TERRY LEE DILL/SIMON HARLING**—Constructed complex sculpture in plastics plus drawings/English and Irish countryside. Thru 10/22. Sachs, 29 W. 57th (421-8686).

**JEAN-LOUIS DULAAR**—3-D cubist collage and sculpture of nudes, interiors, thru 10/19. Heidenberg, 50 W. 57th (586-3808).

**MICHAEL ESBIN**—Marble sculpture, thru 10/30. Arras, 29 W. 57th (421-1177).

**PATRICIA TOBACCO FORRESTER**—Large watercolors focused on trees and lilyponds, thru 10/29. Kornblee, 20 W. 57th (586-1178).

**FRANCES HYNES**—The simplified landscape and farm in richly textured oils and watercolors, thru 10/27. Dintenfass, 50 W. 57th (581-2268).

**ROBERT JORDAN**—Realist interiors, the mid-West and New Hampshire landscapes, thru 10/22. French, 41 W. 57th (308-6440).

**GUSTAV KLIMT**—Drawings by this art-nouveau master, thru 11/5. Galerie St. Etienne, 24 W. 57th (245-6734).

**MARKUS LUPERTZ**—New works, thru 10/30. Goodman, 24 W. 57th (977-7160).

**CONRAD MARCA-RELLI**—Figurative collages using heads of leading models, 10/5-31. Rosenberg, 20 W. 57th (757-2700).

**JOHN MARIN**—The Berkshires, the White Mountains, and the Adirondacks, 10/4-29. Kennedy, 40 W. 57th (541-9600).

**JOAN MILLER**—Cosmic landscapes of ancient places in graphic and pastel, thru 10/15. Phoenix, 30 W. 57th (245-5095).

**PHILIP MULLEN**—Layered grids using translucent color, 10/5-29. Findlay, 41 E. 57th (486-7660).

**HENRY PEARSON**—Brightly colored geometric shapes on rectangular canvases, thru 10/15. Pearl, 38 E. 57th (838-6310).

**BARBARA SCHAEFER**—Amorphous shapes, illusory 3-D space in thick layers of oils and glaze, thru 10/15. Viridian, 52 W. 57th (245-2882).

**BERNARDA BRYSON SHAHN**—Oils of draped figures, still life, 10/4-29. Midtown, 11 E. 57th (758-1900).

**TONY SMITH**—Monolithic sculpture plus large geometric color shape paintings, thru 10/22. Pace, 32 E. 57th (421-3292).

**VELOY VIGIL**—Ethereal figures in vast landscapes, thru 10/27. Segal, 63 E. 57th (486-2297).

**WILLIAM T. WILEY**—Steel and aluminum sculpture, one a cruciform, thru 10/13. Frumkin, 50 W. 57th (757-6655).

#### Madison Avenue and Vicinity

**GREGORY AMENOFF**—New expressionist abstractions, 10/4-22. Miller, 724 Fifth (246-1625).

**CAROL ANTHONY**—Private rooms in private light, thru 10/15. Davidson, 43 E. 78th (734-6702).

**RUTHERFORD BOYD** (1884-1951)—Abstract sculpture and drawings, 10/8-11/5. Hirschl & Adler, 21 E. 70th (535-8810).

**HARVEY DINNERSTEIN**—Walkways in Prospect Park at different times of year, thru 10/22. Sindin, 1035 Madison (288-7902).

**ALAN EVAN FELTUS**—Small groups of women in stage-like interiors, thru 10/22. Forum, 1018 Madison (772-7666).

**LESTER JOHNSON**—Elemental figures in the early years, 1958-1967, thru 10/15. Zabriskie, 724 Fifth (307-7430).

**OLLE KAKS**—Swedish silk screen prints, thru 10/28. American-Scandinavian Foundation, 127 E. 73rd (879-9779).

**WALT KELLY/LUCY MITCHELL**—Original drawings for the comic strip *Pogo*/Collages using fabric, watercolor, leaves, stamps. Thru 10/27. Graham, 1014 Madison (535-5767).

**SUSAN KLEINBERG/ROBERT RAUSCHENBERG**—Paintings on paper/New photogravures. Thru 10/8. Castelli, 4 E. 77th (288-3202).

**BIRNEY LETTICK**—Original art from the posters for *Foul Play, Little Miss Marker, Valley Girl,* thru 10/13. Society of Illustrators, 128 E. 63rd (838-2560).

**ROBERTO MATTA**—Four decades of graphics, thru 10/16. Center for Inter-American Relations, 680 Park (249-8950). Tues.-Thurs. 12-5.

**TODD MCKIE**—Large figurative watercolors, thru 10/29. Acquavella, 18 E. 79th (734-6300).

**CHURYO SATO**—Bronzes of the human form in repose from 1949 to 1980, thru 10/28. Wildenstein, 19 E. 64th (879-0500).

**FRITZ SCHOLDER**—Lone and merging figures, elemental landscapes, 10/8-29. ACA, 21 E. 67th (628-2440).

**DOROTHEA TANNING**—The surreal, thru 10/29. Mazoh, 13 E. 76th (737-2203).

**FREDERIC TAUBES**—Paintings and drawings using multiple techniques, 10/4-22. Marbella, 28 E. 72nd (288-7809).

**TOYOKUNI I** (1769-1825)—"The Spirit of the Japanese Theater," thru 10/29. Ronin, 605 Madison (688-0188). Mon.-Sat. 10-6.

**KAY WALKINGSTICK**—Totemic built-up surfaces using bright color, thru 10/29. Urdang, 23 E. 74th (288-7004).

**HELENE WHITWELL**—Animal portraits in lacquer, 10/4-14. Portraits, 985 Park (879-5560).

**ADRIANNE WORTZEL**—Architecturally framed landscapes using spattered paint, thru 10/11. Steinbaum, 903 Madison (734-3373).

#### SoHo

**MARJORIE APTER-MCKEVITT**—Landscapes in oil, charcoal, and cray-pas, 10/4-23. Central Hall, 386 W. Broadway (226-9215).

**JENNIFER BARTLETT/JACKIE WINSOR**—Recent paintings/New sculpture. 10/5-29. Cooper, 155 Wooster (674-0766).

**LINDA BASTIAN/RITA GENECIN**—Sensuous abstracted flowers/Large assemblages using dense fields of cord, rope, fabrics against flat color panels, 10/8-11/2. Soho 20, 469 Broome (226-4167).

**ANN BAVAR/AGNES JANSON**—Steel and mirror sculpture/Painted florae and dried plants on canvas. Thru 10/16. Pindar, 127 Greene (533-4881).

**PETER BERG**—Stark contrast abstract drawings and painted sculpture, thru 10/15. Bonnier, 420 W. Broadway (334-8414).

**MONICA BERNIER**—Still-life and figure compositions, thru 10/19. Prince Street, 121 Wooster (226-9402).

**FRANCES BUSCHKE/JEANNE MCMAHAN**—Abstract mixed-media/Hand-dyed Japanese papers on wood or bamboo structures. Thru 10/16. Atlantic, 458 W. Broadway (228-0944).

**ROSEMARIE CASTORO**—"Voyeuristic" portraits in black-and-white drawings/"Shrines," new sculpture. 10/8-11/5. Bromm, 90 W. Broadway (732-6196)/deNagy, 29 W. 57th (421-3780).

**RONNIE CUTRONE**—Abstractions, thru 10/22. Shafrazi, 163 Mercer (925-8732).

**DON EDDY**—Shelves with toys, photos, soda bottles, 10/9-11/9. Hoffman, 429 W. Broadway (966-6676).

**SHARON FLORIN**—New York City scenes, thru 10/16. Noho, 168 Mercer (473-9619).

**FRAN HODES/EVA PAPADOPULOS**—Still-lifes
disparate elements/Elemental landscapes in sma
oils. Thru 10/19. First Street, 386 W. Broadwa
(226-9011). Tues.-Sun. 1-6.

**GINO HOLLANDER**—The people and the settin
around his Andalusian farm, thru 10/23. Circle, 43
W. Broadway (226-7880).

**GEOFFREY HOMAN/BOB MACDONALD**—Na
rative drawings in black, white, and colored penci
Paintings. Thru 10/16. Pleiades, 164 Merc
(226-9093).

**JORG IMMENDORFF**—An historical fantasy cafe
large scale linocuts and oils by this German, thru 1
15. Sonnabend, 420 W. Broadway (966-6160).

**IVAN KUSTURA**—The estranged in abstracted fi
ures and sculpture, thru 11/13. Vorpal, 465
Broadway (777-3939). Mon.-Sat. 10-6, Sun. 1-6.

**CHRISTOPHER LEBRUN**—New oils by this Britis
artist for the first time in the U.S., thru 10/22. Spe
one Westwater, 142 Greene (431-3685).

**PETER LEYH**—Recent work, 10/8-27. Eno, 1
Wooster (226-5342).

**DONALD LIPSKI**—Enigmatic assemblages, thru 1
22. Van Eck, 420 W. Broadway (431-8527).

**ALDO LUONGO**—Paintings and graphics, 10/4-3
Dyansen, 122 Spring (226-3384).

**BOB MACDONALD**—Paintings, thru 10/1
Pleiades, 164 Mercer (475-9658).

**MARGO MACHIDA**—Intimate and desperate situ
tions in the big city, thru 10/15. 55 Merc
(226-8513).

**PETER HOWARD MACKIE**—Airbrushed tromp
l'oeil, thru 10/9. Jack, 138 Prince (966-4235).

**LORA PENNINGTON**—Paper sculpture, thru 10/1
Starkman, 465 W. Broadway (228-3047). Wed.-S
12-5, Sun. 1-6.

**HELEN POLLOCK**—Relationships of archetypal fi
ures in dream-like environments, thru 10/13. We
broadway, 431 W. Broadway (966-2520).

**KENNETH PRICE**—Ceramic sculpture, thru 10/1
Castelli, 420 W. Broadway (431-5160).

**JOSEPH REBOLI**—Realist paintings, thru 10/25. H
noch, 80 Wooster (966-0303).

**JAMES ROSENQUIST**—Works, thru 10/22. Castel
142 Greene (431-6279).

**LEE SHERRY**—Symbolic narratives using anima
and alphabets, 10/8-29. Caldwell, 383 W. Broadw
(966-6500).

**ARLENE SLAVIN**—Recent commissions, mura
screens, 10/8-11/9. Milliken, 98 Prince (966-780

**FRANK ANTHONY SMITH**—Abstract enviro
ments in paint, thru 10/29. Haber, 133 Gree
(505-7800).

#### Other

**ALICE ADAMS**—"Roof Landing," a plane of oxidiz
copper, thru 1/15. Hammarskjold Plaza Sculptu
Garden, 866 Second (661-0033).

**ELAINE ALLEN**—The human figure in wood, ste
copper, thru 10/16. Noho, 168 Mercer (473-961

**DOTTY ATTIE**—New work, thru 10/15. A.I.R.,
Crosby (966-0799).

**JOHN CHAMBERLAIN**—Auto part sculpture fr
1961 to 1982 plus auto lacquer on formica from t
mid 60's, thru 10/30. Dia Art Foundation, 67 Vest
(925-9009).

**RAPHAEL COLLAZO**—Paintings, drawings, thru 1
16. Bush, 260 W. 86th (873-1397).

**FRITZ EICHENBERG**—Wood engravings, thru 1
12. Ryan, 452 Columbus (799-2304).

**SONJA EISENBERG**—Ethereal landscapes, thru 1
31. St. John the Divine, 1047 Amsterdam (678-690
Mon.-Sat. 9-5.

**MICHAEL FLANAGAN**—Paintings, 10/5-11/9. E
strom, 417 E. 75th (988-8857).

**CHARLES HEWITT**—Every day man as the relucta
hero in lino and woodcuts, thru 10/22. Jay, 13
(925-9424).

**JOSEPH NECHVATAL**—"Isle of Dread," two
oramas of the effects of war, thru 11/1. 71 and 1
Broadway (269-0320).

**ROGELIO POLESELLO**—Floating stripes of viv
colors, thru 10/16. Seguy, 61 W. 62nd (265-331

**TERRY ROSENBERG**—"Setters," an installation
ceramic tiles, thru 10/16. Clocktower, 108 Leona
(784-2084). Thurs.-Sun. 12-6.

**ITALO SCANGA**—Brightly painted wood sculpture mixing the abstract and the figural, thru 10/29. Delahunty, 291 Church (226-2519).

**ROY SHIFRIN**—"Icarus," in bronze, thru 10/30. Manhattan Community College, 199 Chambers.

**LOUISE P. SLOANE**—Encaustic paintings, thru 10/23. St. Peter's Church, 619 Lexington (935-2200).

**RITA HILL TORLEN**—The wrestlers, thru 10/29. Pellicone, 47 Bond (475-3899).

**MARY JOAN WAID**—The human face, thru 10/22. Einstein, 243 E. 82nd (628-8782).

**FRANK LLOYD WRIGHT**—Furniture and drawings from 1900 through the 50's, thru 11/19. FIFTY-50, 793 Broadway (777-3208).

## GROUP SHOWS

### 57th Street

**DEL RE**—41 E. 57th (688-1843). Nine American masters including deKooning, Rothko, Stella, thru 10/22.

**FITCH-FEBVREL**—5 E. 57th (688-8522). 19th-and 20th-century works on paper by Klinger, Redon, Tissot, thru 10/14.

**GALERIA JOAN PRATS**—29 W. 57th (486-6770). Five Americans, Bohary, Walsh, thru 10/30.

**HABER THEODORE** – 24 W. 57th . Gallery artists for the first time in the new space, thru 10/22.

**HEESY**—50 W. 57th (245-1420). Recent prints by Arnoldi, Bartlett, Diebenkorn, Katz, thru 10/15.

**MARKEL**—50 W. 57th (581-1909). *Contemporary* light by Diebenkorn, Keister, Sigler, thru 10/9.

**MODERN MASTER TAPESTRIES**—11 E. 57th (838-0412). Collage tapestries by Goodnough, Marca-Relli, Stamos, Vicente, thru 10/15.

**SPECTRUM**—30 W. 57th (246-2525). Posters and lithos for the Olympic Winter Games in Yugoslavia by Folon, Hockney, Kolar, Moore, Warhol, thru 10/28.

**TILTON**—24 W. 57th (247-7480). Small drawings by Caramelle, installation with a four inch paper piano by DeGennaro, layered drawings by Nechvatal, multiple delicate lines by Johnston, thru 10/15.

### Madison Avenue and Vicinity

**ADLER**—21 E. 67th (249-2450). Contemporary Chinese naive art, 10/4-11/5.

**CARUS**—872 Madison (879-4660). German Expressionist watercolors, drawings and prints with a focus on Nolde, thru 11/26.

**CHILDS**—956 Madison (772-6606). 200 years of American portraiture by Peale, Smibert, Tarbell, thru 11/5. . . Pastels and paintings by Ducasse from 1920 to 1950, thru 10/29. . . The American City by printmakers Bellows, Sloan, thru 10/29.

**ACADE**—741 Madison (744-4997). French textile designs from the 30's plus painted photos of New York City by Lennard, thru 11/12.

**OURCADE**—36 E. 75th (535-3980). Tues.-Fri. 10-5. Drawings by Baselitz, DeKooning, Giacometti, Heizer, LeCorbusier, thru 10/8.

**GALLERY 10**—29 E. 73rd (861-5533). Late 19th-century Navajo Germantown weavings, thru 10/22.

**GOETHE HOUSE**—1014 Fifth (744-8310). Tues., Thurs. 11-7, Wed., Fri., Sat. 12-5. Pennsylvania German quilts from 1850 to 1920, thru 10/22.

**HELLER**—965 Madison (988-7116). Pate de Verre, works done with glass paste, 10/8-29.

**ABOETIE**—9 E. 82nd (535-4865). Drawings by Boccioni, Botero, Klimt, thru 10/13.

**MATHES**—Early 20th-century Americans Bluemner, Blume, Davis, Nadelman, thru 10/22.

**ERLS**—1016 Madison (472-3200). Masters of the School of Paris including Brawue, Calder, Gris, Leger, Matisse, Miro, Picasso, thru 10/15.

**OLLY-MICHAUX**—943 Madison (535-1460). Watercolors by Calder, Delaunay, lithos by Chagall, Miro, thru 10/15

**OLOMON**—959 Madison (737-8200). Mon.-Sat. 11-5:30. Dubuffet, Frankenthaler, and Moore, thru 10/31.

**PANIERMAN**—50 E. 78th (879-7085). Mon.-Thurs. 9-5:30, Fri. 9-3. American Impressionists Cassatt, Chase, Metcalf, Sargent, thru 10/15.

**RBAN CENTER**—457 Madison (935-3960). Mon.-Sat. 11-5. The history of terra-cotta in New York City, thru 10/26. . . "Ruins and Revivals: The Architecture of Urban Devastation," thru 11/3.

**ORK**—21 E. 65th (772-9155). The evening by 19th-and early 20th-century Americans, 10/8-11/5.

### SoHo

**ARBITRAGE**—99 Spring (334-9755). "Street Painters," Day, DeNota, Gaon, 10/7-11/13.

**ART & DESIGN**—132 Wooster (777-4207). Paintings by Bucaro, Vejzovic, and bronzes by Pinto, thru 10/9.

**BOWERY**—121 Wooster (226-9543). Landscapes by *Baragona, Bell, Faust, thru 10/19.*

**CENTRAL FALLS**—478 W. Broadway (475-3333). Former exhibiting artists including Friedman, Krementz, Mailer, Nathanson, Warhol, thru 10/16.

**CONVERGENCE**—484 Broome (226-0028). California clay by Ellis, MacConnel, 10/4-11/6.

**CUTLER**—164 Mercer (644-0301). Brodie, Imber, Rizzi, Shechet, thru 10/15.

**FREIDUS/ORDOVER**—70 Greene (925-0113). Paintings by emerging artists, thru 10/15.

**FRANCIS KYLE**—112 Greene (966-3864). Four British artists showing for the first time in the US, Brocklehurst, Gell, George, and Harte, thru 10/6. Daily 10-7.

**NAIFS ET PRIMITIFS**—172 Prince (925-0918). Naive views of Paris, thru 11/8.

**OK HARRIS**—383 W. Broadway (431-3600). Parodies of master works in drawings by Constantine, flowers by Franke, plus Jacobson, Morgan, thru 10/8.

**SOHO CENTER**—114 Prince (226-1995). Cooper, McCabe, Rosmarin, Toepp, thru 10/15.

**TWENTY SIX HORSES**—484 Broome (925-6346). Tues.-Sun. 11:30-6. Native Americans Churchill, Ragan, Vigil, thru 10/9.

**WARD-NASSE**—178 Prince (925-6951). Surreal abstractions by Gregg, city scenes by Litz, others, thru 10/13.

### Other

**ARTISTS SPACE**—105 Hudson (226-3970). Unaffiliated artists, Fitch, Guyot, Kyser, Palumbo, Torlen, thru 10/29.

**BAUM**—12 W. 37th (695-7200). Black-and- white by Green, Izu, McLaughlin, thru 10/28.

**BROOKLYN ARMY TERMINAL**—58th Street and First Avenue, Brooklyn (619-5000). Fri.-Sun. 12-6. 350 artists in 125,000 square feet of space, thru 10/30.

**DUBELLE**—40 W. 17th (929-6200). "Pluralism" by Halahmy, Martin, Meadmore, thru 10/15.

**FELICE**—295 Lafayette (334-8192). The figurative by eight, thru 10/15.

**FRANKLIN FURNACE**—112 Franklin (925-4671). "Natural Hazards," an installation by Rumm, thru 10/22.

**GRASS ROOTS**—75 University Place (505-7272). Wed.-Sat. 11-6. Figural ceramic sculpture from Ocumicho, Mexico, thru 10/12.

**JAPAN HOUSE**—333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30. Autumn grasses and water in Japanese art from the 13th through the 17th centuries, thru 11/13.

**OLSEN**—51 E. 10th (473-0231). Sculpture by Butter, Wiley, thru 10/29.

**PARSONS**—2 W. 13th (741-7758). Mon.-Fri. 9-9 p.m., Sat. 9-6. Contemporary metalwork from Japan, thru 10/21.

**POOLE WILLS**—104 Franklin (334-9220). International contemporary artists including Birtchnell, Espilit, Engel, Frings and Westwood, thru 10/15.

**P.S. 1**—46-01 21st Street, Long Island City (784-2084). Thurs.-Sun. 12-6. New expressions from Germany including Baselitz, Immendorf, Kiefer, Lupertz, Penck, thru 11/20.

**SHARPE**—328 E. 11th (777-4622). Tues.-Sun. 1-6. "Self-Image," by Borofsky, Clemente, Heller, Mapplethorpe, Wye, thru 10/9.

**STOLER**—13 White (966-5090). Large gouache drawings by Duch, oils of a cruciform and a faceless bust by Palazzolo, others, thru 10/22.

**TRIBAL ARTS**—84 E. 10th (982-4556). Maternity motifs in African sculpture, 10/4-15.

**VISUAL ARTS**—380 Second (679-7350). Abdou, Cuticone, Dembar, thru 10/28.

**ZIM-LERNER**—123 University Place (777-1907). Mon.-Sat. 12-6. Still lifes, thru 10/29.

# Photography

**WYNN BULLOCK**—"Experimental Explorations," thru 10/29/Light and four dimensions plus flea market patterns by his wife Edna, thru 10/22. Ledel, 168 Mercer (966-5353)/Neikrug, 224 E. 68th (288-7741).

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# ART

**CHRIS CALLIS**—Dancing and figures in motion, thru 10/28. DTW, 219 W. 19th (691-6500). Mon.-Fri. 10-6, Sat. 1-6.

**LOUISE DAHL-WOLFE**—Form and fashion from the 30's through the 50's, thru 11/12. Staley Wise, 177 Prince (431-7292).

**LOUISE DAHL-WOLFE/PAUL OUTERBRIDGE**—Fashion from *Harper's Bazaar, Vanity Fair*/Female nudes and cubist compositions. Thru 10/15. Grey, NYU, 33 Washington Pl. (598-7603).

**LARRY FINK**—Self portraits and recent images, thru 10/21. Pfeifer, 825 Madison (737-2055).

**PAM HASEGAWA**—Japan, thru 10/11. St. John the Divine, 1047 Amsterdam (678-6900).

**HOSOE**—In New York City for the first time since 1974, thru 10/22. Light, 724 Fifth (582-6552).

**INTERNATIONAL CENTER OF PHOTOGRAPHY**—1130 Fifth (860-1783). Tues.-Thurs. 12-8, Fri.-Sun. 12-6. The first 100 years of the Metropolitan Opera/Portraits of Churchill, Hemingway, O'Keeffe by Karsh, thru 11/13.

**SUELLEN JOHNSON**—Urban rhythms in black-and-white, 10/11. Photographics Unlimited, 43 W. 22nd (255-9678).

**JOHN MARGOLIES**—Eccentric sculpture and architectural whimsey throughout the US, thru 11/20. P.S. 1, 46-01 21st Street, Long Island City (784-2084).

**RUTH ORKIN**—New York City and its park on Fifth throughout the seasons, thru 10/28. Rizzoli, 712 Fifth (397-3721).

**JOHN PFAHL**—Picturesque locations with nuclear, solar or other power sources, thru 10/19. Freidus/Ordover, 70 Greene (925-0113).

**PHOTOCOLLECT**—740 W. End Ave. (222-7381). Tues., Wed., Fri., Sat. 1-5. The first two decades of photography including Cheney, Llewellyn, Talbot, thru 10/15.

**PRAKAPAS**—19 E. 71st (737-6066). Tues. 12-7, Wed.-Fri. 12-5. Surrealism by Atget, Magritte, Man Ray, Ubac, thru 10/29.

**WESTBETH**—155 Bank (989-4451). Sat., Sun. 12-6. Twelve photographers, thru 10/14.

**WITKIN**—41 E. 57th (355-1461). Seven photographers including Abbott, Evans, Weston, thru 10/15.

# Museums

**AMERICAN MUSEUM OF NATURAL HISTORY**, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... African Textiles; thru 12/4... South of Winter: Scenes from the Aransas Wildlife Refuge; thru 11/30... Natural History Photo Contest Winners; thru 10/31... The Great Auk in Illustrated Bird Books; thru 10/28... Francis Lee Jaques: Artist and Naturalist; thru 1/8... Alexander Wilson's "American Ornithology," thru 10/28... Paintings of Space; 10/3-12/31.

**ASIA SOCIETY**—725 Park Ave. at 70th St. (288-6400). Mon.-Fri. 10-5, Thurs. 10-8:30, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Emaki: Narrative Scrolls from Japan; thru 11/6... The Japanese Crane: Photographs; 10/3-30.

**BROOKLYN MUSEUM**, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... Gary Bukovnick Monotypes; 10/7-1/1... Taj Worley-Prints; 10/7-1/1.

**COOPER-HEWITT MUSEUM**, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Photography and Architecture: 1839-1939; thru 10/16... A Penny Saved: Architecture in Cast Iron Toy Banks; thru 10/23... Frank Lloyd Wright and the Prairie School; thru 12/31... Contemporary Continuous Pattern; thru 1/15.

**FRICK COLLECTION**, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

**GUGGENHEIM MUSEUM**, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Sculpture of Charles Simonds; thru 10/30... New Perspectives in American Art: 1983 Exxon National Exhibition; thru 11/27... Collection 20th Century Sculpture; thru 12/11.

**METROPOLITAN MUSEUM OF ART**, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Chinese Paintings: Major Artists and Themes; thru 11/1... Egyptian Reinstallation: Phase III... Familiar Faces: French Portraits in Prints; thru 10/23... Twentieth Century Masters: The Thyssen-Bornemisza Collection; thru 11/27... Manet Retrospective: more than 200 paintings, prints, watercolors, and more; thru 11/27... Desert Valley: Early works from Ica, Peru; thru 2/5.

**PIERPONT MORGAN LIBRARY**—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Four Centuries of Opera; thru 11/6... Fifty Italian Drawings, 1375-1775, from the Scholz Collection; thru 11/13... Letters from Notable Children; thru 11/13.

**MUSEUM OF AMERICAN FOLK ART**—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. The Museum Collects: New Accessions, New Directions; 10/4-11/13.

**MUSEUM OF THE CITY OF NEW YORK**, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... Painting New York; 10/4-4/1. British New York: 1664-1783; thru 11/27... Maverick in Mauve; thru 1/1. **Theater Museum**, Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Wed.-Sat. noon-8, Sun. 1-5. Show Stoppers: Great Moments of the American Musical; thru 1/29/84.

**MUSEUM OF MODERN ART**, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... Jim Dine: A Heart at the Opera; thru 10/11... Recent Drawings; thru 11/15.

**NATIONAL ACADEMY OF DESIGN**—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Metropolitan Opera Houses: The First 100 Years; thru 10/27... Drawings of the French Revolution and First Empire From the Museé Carnavalet; thru 10/30.

**NEW-YORK HISTORICAL SOCIETY**, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: the Egon Neustadt Collection of Tiffany Lamps; thru Jan., 1984... A Celebration of Opera in 19th Century New York ...A Celebration: American Landscape Painting, Genre Art and Drawing; thru 1/8... Artists' Views of Central Park, 1814-1914; thru 3/11... New York Themes: Paintings and Prints by William Meyerowitz and Theresa Bernstein; 10/5-2/26.

**NEW YORK PUBLIC LIBRARY**—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Henry James' Washington Square; thru 10/18... City and Country: The Emergence of Public Parks in New York; thru 10/18... Prints of Felix Buhot (1847-1898); thru 12/31... The Metropolitan Opera: The first 100 years; thru 2/18... Diedrich Knickerbocker, Geoffrey Crayon, Washington Irving: The Lives of An American Writer in the 19th-Century; thru 11/22... Landmarks in African Art; 10/6-11/2.

**WHITNEY MUSEUM**, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Minimalism to Expressionism: Painting and Sculpture since 1965; thru 12/4... Morris Graves: Vision of the Inner Eye; thru 11/27... The Sculptor as Draftsman; thru 11/13. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Three American Families: A Tradition of Artistic Pursuit; thru 10/26. **Downtown Whitney Museum:** Spectators of Life: Guy Père du Bois and John Sloan; thru 10/28.

# Auctions

**CHRISTIE'S**—502 Park Ave. at 59th St. (546-1000). 10/5 at 10 & 2: Silver, Objects of Vertu and Russian Works of Art. On view from 9/29. **East,** 219 E. 67th St. (570-4141). 10/4 at 10: Furniture, Paintings, Decorative Objects, and Photographs. On view from 9/30. 10/5 at 6: American Paintings, Drawings, Watercolors, and Sculpture. On view from 9/30. 10/6 at 10: Continental, English and American Silver. On view from 10/1.

**DOYLE**—175 E. 87th St. (427-2730). 10/5 at 10: Fine English and Continental Furniture and Decorations. On view from 10/1.

**PHILLIPS**—406 E. 79th St. (570-4830). 10/6 at 11: European and Oriental Furniture and Works of Art. On view from 10/1.

**SOTHEBY PARKE BERNET**—York Ave. at 72nd St. (472-3400). 10/5, 6 at 10:15 and 2: Antique and Period Jewelry and Watches. On view from 10/1. 10/8 at 10:15 & 2: Chinese Works of Art, Furniture and Paintings. On view from 10/1. 10/8 at 2: Folk Art from the Estate of Hillary Underwood. On view from 10/1.

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9-2330)

**yce Theater,** 175 Eighth Ave. and 19th St.
2-0800)

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2-6000). New York State Theater (870-5570)

**adison Square Garden,** Seventh Ave. at 33rd St.
3-8000)

**erkin Concert Hall,** Abraham Goodman House,
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**etropolitan Museum,** Fifth Ave. and 82nd St.
0-3949)

**nd St Y,** on Lexington Ave. (427-4410)

**mphony Space,** Broadway at 95th St. (864-5400)

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## Concerts

### Bryant Park Ticket Booth

**LF-PRICE TICKETS**—Same-day opera, concert, nd dance performances are sold here, seven days a eek, noon-7 p.m., depending on availability. Just nside the park, off 42nd St. east of Sixth Ave. 382-2323).

### Monday, October 3

**ITED STATES MARINE BAND,** "The Presi- lent's Own" (N.Y. debut), Col. John R. Bourgeois onductor. Rodgers and Hammerstein, Stravinsky, ousa, others. Carnegie Hall at 8. $6-$15.

**THLEEN BRIDE,** harpist, with cellist Larry Raw- lon and violinist Yoko Takebe. Grandjany, Bourland N.Y. premiere), Ravel, Godefroid, C.P.E. Bach, Ibert. arnegie Recital Hall at 8. $7.

**TER KATIN,** pianist. Chopin program. Merkin oncert Hall at 8. $8.50.

**MERO FRANCESCH,** pianist. Mozart, Ravel, rahms. Metropolitan Museum at 8. $10.

**RRIE SMITH,** vocalist. Jazz and gospel. For the enefit of the Hospital Chaplaincy, Inc. St. Peter's hurch, Lexington Ave. and 54th St., at 6. $15.

**SANNA NASON,** pianist/**LOUANN MONTESI,** iolinist/**FRANK LEVY,** cellist. Music by Bach, eethoven, Grieg, Clara Schumann, Ravel, Debussy. econd Presbyterian Church, 6 W. 96th St. 749-1700), at 8. $2.

**NCERT ROYAL,** James Richman, artistic director. usic of Jean-Philippe Rameau. St. Paul's Chapel, roadway at Fulton St., at 12:10. Free.

**X ROACH,** jazz drummer. Cooper Union Great all, 7th St. and Third Ave. (254-6300), at 8. Free.

### Tuesday, October 4

**W YORK PHILHARMONIC,** Rafael Kubelik onductor; violinist Henryk Szeryng, baritone Ro- and Hermann. Beethoven's Violin Concerto; Hart- ann's *Cantata Gesangszene*. Avery Fisher Hall at 8. 6-$25.

**MERATA BERN,** 15-member ensemble (N.Y. ebut). Music by M.G. Monn, Haydn, Veress, Britten. arnegie Hall at 8. $8-$15.

**INTET OF THE AMERICAS**—Music by Bar- ows, Colgrass, Hindemith, Villa-Lobos, St. John. enter for Inter-American Relations, 680 Park Ave. t 68th St. (249-8950), at 8. $7.

**TER ORTH,** pianist, with the Muir String Quartet. eethoven's Six Variations in F, Op. 34; Brahms's Variations and Fugue on a Theme of Handel, Op. 24; Shostakovich's Quintet for Piano and Strings, Op. 57. 92nd Street Y at 8. $7-$9.50.

**ESTELA KERSENBAUM-OLEVSKY,** pianist (N.Y. solo debut). Galuppi, Scarlatti, Chopin, Ginastera, Mozart, Ravel. Carnegie Recital Hall at 8. $6.

**ZINA SCHIFF,** violinist, with pianist Vladimir Sokoloff. Copland, Kirchner, Cowell, Creston, Bloch, Gershwin, Kroll. Merkin Concert Hall at 8. $7.

**YOSIF FEYGELSON,** cellist/**ESTHER OSTROFF,** pianist/Boccherini, Ibert, Schubert. Trinity Church, Broadway at Wall St., at 12:45. Free.

**JOHN CARPENTER,** pianist. Lincoln Center Library at 4. Free.

**THE MUSICAL TRAVELERS**—Folk music performed by Juan Fernando Echavarria and Beatriz Vargas. Dag Hammarskjold Auditorium, U.N. Bldg., at 5. Free. Also Thurs. and Fri.

**THE ROYALE TRIO,** piano, flute, cello. New York Theatre Ensemble, 62 E. 4th St. (777-6558), at 8. $5.

**MUSIC LIVE!**—Rock and salsa, with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

### Wednesday, October 5

**MUSICA SACRA CHORUS AND ORCHESTRA,** Richard Westenburg music director. Basically Bach Festival. With soprano Lucy Shelton, mezzo-soprano Lorna Myers, tenor Jon Humphrey, bass Julien Robbins. Bach's Mass in B Minor. Avery Fisher Hall at 7:30. $11-$18.

**SWEDISH NATIONAL ORCHESTRA OF GOTHENBURG** (U.S. debut). Neeme Jarvi, conductor; mezzo-soprano Birgit Finnilae. Music by Alfven, Mahler, Sibelius. Carnegie Hall at 8. $4-$12.50.

**MAXWELL JARMAN,** bass-baritone (N.Y. debut), with mezzo-soprano Margery Tede and pianist Richard Secrist. Lieder by Schumann and Richard Strauss, works by Nixon (premiere), sea ballads by Ireland and Keel; songs by Granados and Purcell; Maori songs of New Zealand; songs on poems of Stevenson by Vaughan Williams, others. Carnegie Recital Hall at 8. $6.

**ARDEN TRIO**—Beethoven's Trio in D, "*Ghost*"; Shostakovich's Trio in e, Op. 67; Wuorinen's Trio (1983); Mendelssohn's Trio in c, Op. 66. 92nd Street Y at 8. $7-$9.50.

**VERDEHR TRIO**—Einfelt, Hutcheson, Hoover, Bartók. Merkin Concert Hall at 8. $7.50.

**TREVOR PINNOCK,** harpsichordist. Music by Byrd, Purcell, Handel, Croft, others. Metropolitan Museum at 8. $10.

**DIANE GROSJEAN,** soprano. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

**SOLIS BRASS QUINTET** —Citicorp Market at 6. Free.

**CORO GAUDEAMUS**—Spanish baroque and folk music, by musicians and chorus from the University of Madrid. Madrid Week in New York program: City Hall steps, Broadway and Park Row, at noon. Free.

**MARTIN AGEE,** violinist/**CHRISTINE SCAFIDI,** cellist. Lincoln Center Library at 4. Free.

### Thursday, October 6

**NEW YORK PHILHARMONIC,** Larry Newland conductor; baritone Hakan Hagegard. Copland's *Inscape;* songs From Mahler's *Des Knaben Wunderhorn;* Dvorak's Symphony No. 8. Avery Fisher Hall at 8. $6-$25.

**BAMBERG SYMPHONY ORCHESTRA**—Eugen Jochum conductor. Bruckner's Symphony No. 8. Carnegie Hall at 8. $10-$17.50.

**AL JARREAU,** pop vocalist. Radio City Music Hall, 50th St. and Sixth Ave. (757-3100), at 8. $12.50-$22.50.

**CONCERTS PLUS**—"Play, Gypsy!" With mezzo-soprano Shirley Love, violinist Shlomo Mintz, violoncellist Simca Heled, pianists Paul Ostrovsky and Warren Jones; Martin Bookspan host. Kreisler, Ravel, Dvorak, Brahms, Haydn. Merkin Concert Hall at 8. $10.

**MUSICA ANTIQUA KOLN**—Vivaldi,Telemann. Metropolitan Museum at 8. $8.

**KASIMUIR QUINTET,** Brahms's String Quintet No. 1 in F Major, Op. 88. St. Paul's Chapel, Broadway at Fulton St. at 12:10. Free.

**WALTER CHESTNUT,** trumpet/**ERNEST MAY,** organ. Music by Purcell, Stanley, Hovhaness, others. St. Paul's Chapel. Columbia Univeristy, Broadway and 116th St., at noon. Free.

**VIRTUOSI QUINTET**—Reicha's *Bläserquintette in Es Dur;* Damase's *Dix-Sept Variations pour Quintette a vent;* Francaix's *Quatuor;* Hindemith's *Kleine Kammermusik für fünf Bläser.* Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

**RICHARD RATLIFF,** pianist (N.Y. debut). Messiaen, Mozart, Kodaly, Liszt. Carnegie Recital Hall at 8. $6.

**CHRIS COCHRANE,** on guitar, bicycle tire, and tape/**ALAN DROGIN,** on prepared guitar, strings, and tape. "Solo Works by Composers." PASS, 62 E. 4th St. (989-2060), at 8. $5.

**NATHAN MILSTEIN,** violinist, with pianist Arthur Balsam. Bach, Vivaldi, Liszt, Stravinsky, others. Lehman Center, Bedford Park Blvd. West, Bronx (960-8833), at 8. $11-$15.

**BARGEMUSIC RESIDENT MUSICIANS**—Bach, Puccini, Debussy. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $6.

### Friday, October 7

**GUARNERI QUARTET**—Beethoven program. Metropolitan Museum at 8. $14.

**HOLLY NEAR/RONNIE GILBERT,** with pianist Jeff Langley, bassist Carrie Barton, sign-language artist Susan Freundlich. Folk music. Avery Fisher Hall at 8:30. $10-$15. Also 10/10.

**ANTHONY NEWMAN,** "harpsichord and friends." Music by Bach and Handel. Central Presbyterian Church, Park Ave. and 64th St., at 7:30. $10.

**HILTON RUIZ,** pianist/**MAJOR HOLLEY,** bassist/ **DANIELLA,** vocalist. Jazz. New School, 66 W. 12th St. (741-5600), at 6. $6.

**NEW YORK PHILHARMONIC**—See 10/6. Today at 2.

**BACH WINTERFEST**—Bass-baritone John Ostendorf, tenor Grayson Hirst, harpsichordist Elaine Comparone, and the Bach Family Strings. Works of C.P.E. Bach, Handel, Purcell, Gibbons, Frescobaldi, Rameau, and John Freeman. St. Joseph's Church, Sixth Ave. and Washington Pl. (666-9427), at 8:30. $8.

**PEGGY SEEGER/EWAN MACCOLL,** with their sons, Neill and Callum. Traditional and contemporary British and American music. Town Hall at 8. $7.50-$10.50.

**AL JARREAU**—See 10/6.

**OSCAR BRAND,** folk singer. Cooper Union, Third Ave. and Seventh St. (254-6300), at 8. Free.

**KEN ZUCKERMAN/SALLY SANFORD**—Medieval and Renaissance music of France. Alternative Museum, 17 White St. (966-4444), at 8. $6.

**MANHATTAN PHILHARMONIA,** George Manahan conductor. Mozart's Symphony No. 40; Shostakovich's Symphony No. 1; Debussy's *Iberia.* Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

**RAPHAEL**—Carnegie Hall at 8:30. $15-$25.

***HUDSON RIVER SLOOP SINGERS***—*Folk group* with guitars. Centerfold, 263 W. 86th St., at 7:45. $4.

**SLIDE HAMPTON,** trombonist. Jazz at Noon, a jam session. Freddy's Restaurant, 308 E. 49th St., at 12. $4.

**CONCERTIUM,** with violist Eugene Becker. Chamber music. Lehman College, Bedford Park Blvd. West, Bronx (960-8211), at noon. Free.

**RITA BOUBOULIDI,** pianist. Beethoven recital. Brooklyn College (434-1900), at 8. $3.

**ANDY POLAN,** singer and guitarist. Folk music. The Good Coffee House, Brooklyn Society For Ethical Culture, 53 Prospect Park West, Brooklyn, at 9. $3.

### Saturday, October 8

**ARNOLD STEINHARDT,** violinist/**LINCOLN MAYORGA,** pianist. Music by Dvorak, Grieg, Herbert, Kreisler, others. Metropolitan Museum at 8. $8.

**NEW YORK PHILHARMONIC**—See 10/6.

**AL JARREAU**—See 10/6.

**BACH WINTERFEST**—See 10/7 for program. Tonight, at St. Michael's Church, 225 W. 99th St. (666-9427), at 8:30. $8.

**BLANCA M. GOMEZ,** mezzo-soprano, with tenor Juan Cuevas, singer Adrian, pianists Horaze Diaz and René Rodriguez, poet Rafael Martinez. Program of Spanish music and poetry, including Lecuona, San-

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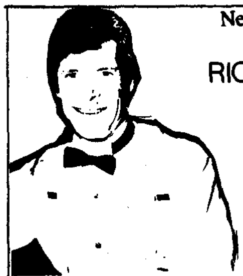

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chez-de Fuentes; plus Rossini, others. Carnegie Recital Hall at 8:30. $12.

**RAPHAEL**—Carnegie Hall at 8:30. $15-$25.

**JEAN-LUC PONTY,** jazz violinist. Beacon Theater, Broadway and 74th St. (249-8870), at 8. $12.50, $15.

**ANTONIO BACIERO,** pianist. Madrid Week in New York program. 92nd Street Y at 8. $7-$9.50.

**MARIA MURO,** soprano. Madrid Week in New York program. Medieval songs accompanied by guitar. Fuentidueña Chapel, the Cloisters, Ft. Tryon Park (923-3700), at noon and 2. Museum admission.

**DIANE GROSJEAN,** soprano. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

**DARDANELLE PLUS THREE**—Jazz. Citicorp Market at 6. Free.

**TREGELLAS QUINTET**—Lincoln Center Library at 2:30. Free.

**TONY VACCA AND TIM MORAN**—"World-Music Duets." Alternative Museum, 17 White St., at 8. $6.

### Sunday, October 9

**ALEXANDER MARKOV,** violinist (N.Y. debut), with violinists Albert and Marina Markov, guitarist Jerry Silverman, and a chamber ensemble. Vivaldi, Tartini, Bartók, Schumann, Paganini. Carnegie Hall at 3. $8-$15.

**MUSICA SACRA CHORUS AND ORCHESTRA,** Richard Westenburg music director, soprano Nan Nall, mezzo-soprano Shirley Love, tenor Mark Bleeke, bass Kevin Deas. Bach's Cantata No. 146, Cantata No. 150, Cantata No. 182. Central Presbyterian Church, Park Ave. and 64th St. at 7:30. $10.

**FOR THE LOVE OF MUSIC,** with members and guest artists. J.C.F. Bach's Flute Quartet; Reicha's Clarinet Quintet; Ravel's Introduction and Allegro; Tchaikovsky's Piano Trio. Merkin Hall at 3. $9.

**BARBARA RAY FRANCIS,** soprano, with pianist Paul Bunyan. Purcell, Handel, Mendelssohn, Haydn, Schubert, Rachmaninoff, Verdi, Gershwin, and spirituals. Merkin Concert Hall at 8. $8.

**JOHNSTON FANTASTIC SYMPHONY STEEL ORCHESTRA**—Chopin, Verdi, Handel, others. Alice Tully Hall at 3. $10-$15.

**JUAN AMILCAR SEPULVEDA,** tenor/**JOSE DANIEL MARTINEZ,** pianist. "The Spanish Song," music by Mompou, Rodrigo, Falla, Ramirez. Synod Hall, Cathedral of St. John the Divine, Amsterdam Ave. and 110th St., at 4. $7.

**SELMA EPSTEIN,** pianist. Alice Tully Hall at 7:45. $7.50.

**MUSICK'S MONUMENT,** vocal quartet with lute and viols. Dowland's *The Pilgrim's Solace.* St. Michael's Church, 225 W. 99th St. (222-2700), at 3. $5.

**ALL-NITE SOUL**—A 12-hour marathon jazz concert. St. Peter's Church, Lexington Ave. and 54th St., 5 p.m.-5 a.m. $8 donation.

**NIHAT DOGU/CUNEYT KOSAL/ABDI COSKUN,** others. Turkish Sufi music. Alternative Museum, 17 White St., at 8. $9.

**MARENA ERDOGAN,** soprano. Schubert, Debussy, Verdi, others. Sloane House YMCA. 356 W. 34th St. (760-5871), at 3. $1.

**COLUMBUS DAY SPECTACULAR**—"The Best of Centerfold." Centerfold, 263 W. 86th St., at 7:45. $4.

**NORTH/SOUTH CONSONANCE**—Lanza, Lutoslawski, Xenakis, others. Christ and St. Stephen's Church, 120 W. 69th St. (787-0517), at 3. $6.

**BARGEMUSIC RESIDENT MUSICIANS**—See 10/6; today, at 4.

**ALEXANDER EYKHER,** pianist. Mozart, Chopin, Beethoven. Kings Bay YM-YWHA, 3495 Nostrand Ave. at Avenue V, Brooklyn (648-7703), at 2. $2.

**JUDITH FELTON,** pianist. Brooklyn Museum, Eastern Pkwy. and Washington Ave., at 2. Museum donation, $2.

**RALPH DORSEY JAZZ ENSEMBLE**—Queens Museum, N.Y.C. Building, Flushing Meadow-Corona Park, Flushing (592-2405), at 1:30. Free.

## Opera

### Metropolitan Opera
### At the Metropolitan Opera House

**THRU** 4/21 — $12-$75. 10/3 at 8: Puccini's *La Bohème,* Kohn conducting; with Freni, Daniels, Shicoff, Ellis, Morris, Hartman, Tajo. 10/4 at 6:30: Berlioz's *Les Troyens,* Levine conducting; with Troyanos, Norman, Domingo or Lewis, Monk, Plishka, Taillon, Berberian. 10/5 at 8: Donizetti's *La Fille du Regiment,* Bonynge conducting; with Sutherland, Resnik, Kraus, Berberian, White, Velis. 10/6 at 8: *La Bohème;* same as 10/3. 10/7 at 8: Verdi's *La Forza del Destino,* Levine conducting; with Bumbry, Jones, Carreras, Edwards, Capecchi, Ghiaurov. 10/8 at 1:30: *La Fille du Regiment;* same as 10/5, except Malas (debut) for Berberian. 10/8 at 7: *Les Troye* sames as 10/4, except Macurdy for Berberian.

### New York City Opera
### At the New York State Theater

**THRU** 11/13—$3.50-$30. Wed., 10/5, at 8: Hand *Alcina,* Leppard conducting; with Vaness, Mills, F tunato, Stewart. 10/6: no performance. 10/7 at Massenet's *Cendrillon,* Bernardi conducting; w Esham, Mills, Wallis, Shaulis, Parker. 10/8 at 2: P cini's *La Bohème,* Pallo conducting; with Hadd Hynes, Grayson, Cossa, Dworchak, Jamerson. 1 at 8: Bizet's *Les Pêcheurs de Perles,* Bergeson c ducting; with Walker, Hadley, Stone, Gill. 10/9 a Puccini's *Turandot,* Keene conducting; with Li Kelm (debut), Myers, Theyard, Gill. 10/9 at 7: *cina;* same as 10/5.

### Other

**NERONE,** by Boito. Amato Opera, 319 Bowery. 1 15 at 7:30; 10/9, 16 at 2:30. $8.

**LIGHT OPERA OF MANHATTAN**—Eastside P house, 334 E. 74th St. (861-2288). Thru 10/9, Gil and Sullivan's *Princess Ida.* Wed.-Sat. at 8; Wed 2; Sat. and Sun. at 3:30. Wed. and Thurs., $8- Fri.-Sun., $8-$13.50.

**AFTER DINNER OPERA COMPANY**—Three s operas Lincoln Center Library, 10/3 at 4. Free

**DONA FRANCISQUITA,** a Spanish zarzuela Vives and de Vega. Repertorio Espanol, Grame Arts Theater, 138 E. 27th St. (889-2850). 10/8 a 10/9 at 7. $10, $12.

## Dance

### Maurice Béjart's Ballet of the 20th Century
### At City Center

**THRU** 10/9—Guest dancers are Marcia Haydée Jorge Donn. $5-$35. Program I, 10/5, 6, 7, at 8, 9 at 2: *Eros Thanatos (Love and Death),* which cludes excerpts from *Le Sacre du Printemps,* pa deux from *Romeo and Juliet, Mein Kampf, The D onfly,* and *Bolero.* (Program II is finished.) Prog 3A, 10/8 at 2: *Greek Dances, Concerto in Re, Sacre du Printemps.* Program 3B, 10/4, 8 at 8: *C certo in Re, The Divine, Le Sacre du Printemps.*

### Other

**BALLET HISPANICO**—A new work by Vicente brada, *Group Portrait of a Lady,* others. Joyce T ter. 10/4 at 7:30, $35-$150. 10/5-7 at 8, 10/8, 3 and 8, $10-$12.

**CINCINNATI BALLET/NEW ORLEANS C BALLET**—Joint concert by the two companies *Les Sylphides, Table Manners,* and *Billy Sun* Brooklyn College, 10/8 at 8, 10/9 at 2. $8-$10

**RICHARD BILES,** in "Boundaries," a solo perf ance. Biles Dance Studio, 15 W. 24th St. (989-43 10/7, 8 at 8, 10/9 at 3:30. $6.

**DAN FROOT,** a solo performance, "An Attack o Loneliness." P.S. 122, 150 First Ave. (477-5288). 7-9 at 9. $6, includes dinner.

**KIBBUTZ DANCE COMPANY OF ISRAEL**— cert Hall, Lehman College Center (960-8833), 1 at 3. $8-$12.

**LICENSED MOVERS DANCE COMPANY**—A jor new multimedia performance piece, *Chang* by Beverly Borough, and *Free Fall.* Cash Perf ance Space, 10 E. 18th St. (866-4850). 10/6-8 10/9 at 3. $5.

**MARY LYMAN-FENN**—*After Stopping,* a new dance. Kiva, 307-9 Canal St., 5th floor (691-65 10/7, 8 at 8. $4.

**LOCALMOTION**—Dances by Goodwin, La Rodiger. Kazuko Hirabayashi Studio, 339 Broom (966-5259). 10/6-8 at 8. $5.

**RIVERSIDE DANCE FESTIVAL**—10/6, 8, 9 Choreo Showcase, with Dorfman, Parker & P Teeters/PCB. 10/5, 7 at 8, 10/9 at 2: Joan Fi stein and Dancers. Riverside Church, the Driv 122nd St. (864-2929). $6.

**SALUTE TO BLACK DANCE IN AMERICA**- vin Ailey Repertory Ensemble with contempo dances, 10/7 at 7:45. Dallas Black Dance The making its debut along with African Heritage D Company, 10/8 at 7:45. Cleo Parker Robi Dance Company, with Jubilation, 10/9 at 4. Klit Auditorium, N.Y. Technical College, 300 Jay Brooklyn (875-9710). $7.

**SAEKO ICHINOHE AND COMPANY**—A prog of modern dance inspired by Japanese tradi Marymount Manhattan Theater, 221 E. 71st (246-4779). 10/8 at 8, 10/9 at 3. $10.

**THE KEVIN WYNN COLLECTION**—Prem dance concert by a new company, with special g Alexis De Veaux and fifteen dancers. Cunning Studio, 55 Bethune St. (924-0077). 10/8, 9 at 8

# OTHER EVENTS

## Happenings

**ADRID WEEK IN NEW YORK,** 10/3-9, kicks off with a mayoral proclamation 10/3 at 11 a.m., City Hall, and *goes on all week (see Concerts listing for* some events). The Spanish architectural beauties at the Cloisters may be toured 10/4, 5, 6 at 3; there will be films; tours at the Metropolitan Museum (Tues. at 7:30, for one) and the Spanish Institute; a food-lecture demonstration 10/6 at noon, at N.Y.C. Technical College, Brooklyn; lectures on Spanish history and culture; "Spain Today," a *one-day seminar,* 10/7 at the Spanish Institute, and more. And, 10/8 at noon, in Central Park's East Meadow, 97th St.—a family event, with Señor Wences, flamenco guitarist Sabicas, and Spanish children's stories told by Señor Mayor Edward Koch. The hot line for the calendar: 566-3500. . . Of course, the Columbus Day Parade salutes both Italy and Spain—this year, 10/10 from 11:30 a.m.; Fifth Ave. from the low 40s to 86th St. On 10/9, at noon, also from Fifth and 44th St. to 79th, the Hispanic-American Day parade.

**ALL ANTIQUES SHOW**—Passenger Terminal Pier, Hudson River and W. 48th St.; 10/6, 7, 8, noon-10; 10/9 noon-6. Admission, $5; shuttle buses from Museum of American Folk Art, 49 W. 53rd St. (581-2474). The museum benefits from opening-night gala, 10/5, 6-10; $75. The show itself is full of American furniture and art from the 1600s to. . . yesterday, and there's a full schedule of daily tours and lectures.

**ORE INTERNATIONAL-CITY NOTES:** The Brooklyn Botanic Garden's "Salute to Italy" is 10/9, noon-4, with films on Da Vinci and the Renaissance, *tours of the gardens, a talk on Italian gardens,* and an operatic concert at 3, by the New York Grand Opera Singers. Films, tours free; others, $3 (622-4433). . . "So the Spirit Flows" continues at the Museum of the American Indian, Broadway at 155th St. (283-2420). 10/9, Discovery Day, 1-5 and free, will introduce us to some very special food, crafts, dolls, dance and music (with Tahuantinsuyo), art demonstrations. It's all to "commemorate the discovery of Columbus by Native Americans." Also tours.

**ME FESTIVALS AND FETES**—St. John the Divine—and what a divine setting—will throw open its doors to blooms, blossoms, plants, fruits, and vegetables, in a lavish International Festival of Flowers, 10/5-8; 10-7 Wed.-Fri., 10-6 Sat. 500 arrangements and plantings from Canada and Korea, Belgium and Hawaii, *and individual entries from the Cloisters and* Bermuda's Hibiscus Club, all designed to take advantage of the Cathedral setting. $5 at the door (678-6922). . . A street fair, on Irving Pl., 14th-20th Sts., 10/9, morning to dusk. . . The Queens Botanical Garden, 43-50 Main St., Flushing, will play host to the Flushing Fantastic Festival, 10/9, 11:30-6. Foods, garden show, *contests, a mini-marathon,* and more. $1 adults, 50 cents children.

**DED ATTRACTIONS,** in (very) brief notes: Go Fly a Kite will launch one of its delightful "jamborees," in Central Park's Sheep Meadow, east of 57th St. and CPW, 10/9 noon-6. Some are big, some are small, some are fast—they're all great. . . May Sarton, *whose words on solitude sometimes keep one* company, reads for the benefit of the 7 Poets Anthology Collective, on "A Celebration of Women"; 10/8 at 8, at Washington Irving H.S., Irving Pl. at 16th St. ($10 at the door). . . How about the Al Jolson Film Festival and convention—10/8, 9 a.m.-10 p.m., at Howard Johnson's Motor Lodge, Newark Airport, Rtes. 1 and 9 south (516-773-3954)? *Prizes, memorabilia, and Hallelujah, I'm A Bum!* Call for specifics.

**EW YORK EXPERIENCE**—*Multi-screen spectacle* of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

## Tours

**TIVE AMERICANS: AMERICAN INDIANS**—92nd Street Y tour, with Robert Venables. Lower Manhattan's sites and historic places; 10/9 *at noon.* Phone 427-6000, ext. 179, for meeting place and to pre-register; $7. Dr. Venables will lecture on the tour, 10/5 at 7:30, at the Stephen Wise Free Synagogue, 30 W. 68th St. $6.

**NTRAL PARK BIRD WALKS,** with American Museum of Natural History (874-1300). 10/4, 11, 7 a.m.-9; 10/6, 13, 9 a.m.-11. Meet CPW and 77th St. $4.

**YANKEE VILLAGE,** the Bronx near Yankee Stadium, with the Bronx County Historical Society (881-8900). 10/9 at 11 a.m., meet Prof. Lloyd Ultan on the *bleacher seats, Macombs Dam Park, River Ave. north* of 161st St. $5 donation.

**HISTORIC BROOKLYN HEIGHTS**—*Walk across* the Brooklyn Bridge and wander along the neighborhood's brownstone-lined streets, with Pace U.'s Joe Hores (488-1664). 10/9 at 2; meet on front steps of Pace, main bulding, across from City Hall adjacent to Park Row. $4.

**GREENWICH VILLAGE,** "Echoes of the Past," a New York Walk-About (582-8083 weekdays; 914-834-5388 weekends, evenings). 10/9 at 11 a.m. or 2 p.m., meet SE corner of 13th St. and Seventh Ave. $4.

**CHURCHES OF BROOKLYN,** the Fort Greene area near the Brooklyn Academy of Music. 10/9 at 1, meet Norman MacArthur at Church of the Redeemer on Fourth Ave. and Pacific St. Friends of the Parks (861-9696). $1.

**PROSPECT PARK,** an ecology walk following the park's water system. With Prospect Park Environmental Center (636-1900). 10/8 at 1, *meet at Litchfield* Villa, 5th St. and PPW. $1.

**ALLEY POND ENVIRONMENTAL CENTER,** 228-06 Northern Blvd., Douglaston, Queens (229-4000). 10/9 at 1, a wetland walk with Larry Borger, on trees and autumn color.

**ASTOR PLACE,** "Peter Cooper's New York." Walk with the Museum of the City of New York (534-1672). 10/9 at 1:30, meet at St. Mark's-in-the-Bowery, Second Ave. and 10th St. $5.

**SOHO**—Cast iron, boutiques, galleries. 10/9 at 2, meet *in front of Vorpal Gallery,* 465 W. Broadway, near Houston St. $5. Holidays in New York (765-2515).

**CONSERVATION AND THE OUTDOORS**—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Meanwhile: 10/8, 10 a.m.-2, beginners' birding at Jamaica Bay; free (474-0613, to reserve).

**MAGICAL PLANT WALKS,** with Madeline Greene. Learn how to find and use wild plants, on weekend day trips. 10/9, the Bronx. $15. Phone 777-5658 for meeting place and time.

**SOUTH STREET SEAPORT MUSEUM,** tours of ships and buildings. Every hour on the hour, daily from 10 a.m.; last tours at 5. $5, children $3; includes both ships and restored buildings. Also daily schedule of events and programs. Tickets, information at admission center, Fulton and Water Sts. (669-9400).

**URBAN PARK RANGERS,** tours and workshops. All *free, unless noted. In the Bronx: 10/8 at 1, meet at* Crotona Park boathouse, off Crotona Park East between Charlotte St. and Suburban Place (589-0096), for a workshop in tribute to NASA and its space shuttle. 10/9 at 11 a.m., meet at Van Cortlandt Park's Visitors Center, Broadway at 242nd St. (548-7070), for a historical tour through the Park's past, including the Mansion. . . In Brooklyn (856-4210): 10/8 at 1, meet at the Children's Farm, Prospect Park Zoo, for a session with "the friendly bees." 10/9 at 1, meet at the arch, Grand Army Plaza, for a Prospect Park tour of the monuments. . . In Manhattan (397-3097): 10/4 at 7 a.m., look at Central Park's *design—on horseback* (beginners only). Meet at Claremont Stables, 175 W. 89th St. (charge for horse rental). 10/8 at 5 a.m., meet at the Arsenal, 64th St. and Fifth Ave., for an early-morning visit to some of the furry residents of Central Park. 10/9 at 2, meet at Central Park's Dairy, 65th St. west of the Zoo, for a fall-foliage walk. . . Staten Island (442-1304): 10/9 at 1, meet at Clove Lakes Park and Martlings Ave. for a session about masks and insects; take glitter, glue, scissors.

**WILD-FOOD WALKS,** with "Wildman" Steven A. Brill. Find foods growing all over city parks, trees, etc., and take home what you find. 10/8, Alley Pond woods, Queens. 10/9, Riverside Park, Manhattan. (291-6825 for meeting places.) $15.

**OUTDOORS CLUB**—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. Meanwhile: 10/8, a walk in Beekman Pl. and Sutton Pl. (876-6688, eves.) $1.

## Sports

**FOOTBALL—New York Giants,** at Giants Stadium, E. Rutherford, N.J. (201-935-8222). $11, $14, if available. 10/9 at 4, vs. Philadelphia.

**HOCKEY—N.Y. Rangers,** Madison Square Garden (563-8036), $7-$18. *First home game 10/5 at 7:30,* vs. New Jersey. 10/10 at 7:30, vs. Los Angeles.

## Children

**For more continuing children's programs, please refer to last week's issue.**

**TOTO AND THE WIZARD OF WALL ST.**—A rock *musical, at Fourth Wall Repertory,* Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $4, adults $5.

**THE SORCERERS' APPRENTICE**—The Puppetworks, Inc., in a "wild farce," to Dukas's music, with hand-carved puppets. Old First Church, 729 Carroll St., Brooklyn (638-5725). $3.50. Reservations a must.

**MICHAEL TAUBENSLAG PRODUCTIONS**—Jan Hus Playhouse, 351 E. 74th St. (772-9180). 10/9 at 1, "Cinderella," a musical. 10/9 at 2:30, "Puss' n Boots."

**A MYSTERIOUS LIGHT,** *a comic fantasy.* No Smoking Playhouse, 354 W. 45th St. (279-4200). Thru 10/19, every Mon., Tues., Wed. at 1. $2.50.

**WOLF TALES**—The life-size Poko Puppets in "Peter and the Wolf," "Three Little Pigs," and "Little Red Riding Hood." Symphony Space, Broadway at 95th St. (864-5400), 10/9 at 1. $5. . . Same performance, 10/10 at 1, at Brooklyn College Whitman Theater; $5 (462-3525).

**GOLDILOCKS**—Penny Bridge Players. Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn (596-2677). 10/3-7 at 10:30 a.m. and 1, 10/8 at 1:30; $3.50.

**KIDS' DAY AT THE MARKET**—Citicorp, Lexington Ave. and 54th St. Sat. at 11 a.m. Free. 10/8, paper-folder Michael Shael teaches origami.

**EEYORE'S BOOKS FOR CHILDREN**—Free story hours: Sun. at 11 a.m., 2252 Broadway at 81st St. (362-0634), and Sun. at 12:30, 1066 Madison Ave. at 81st St. (988-3404). 10/9, 12:30 East Side. Phyllis *Krasilovsky, author of First Tulips in Holland, reads* for ages 3-6. 10/9 at 2, at each store, veterinarians talk about pets, for ages 5 and older.

**PUBLIC LIBRARY**—Muhlenberg branch, 209 W. 23rd St. (924-1585): 10/4 at 10:30 a.m., stories for pre-schoolers. . . Yorkville branch, 222 E. 79th St. (744-5824): Pre-school picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7. Films Thurs. at 4.

**THE ALICE-IN-WONDERLAND GAME,** a musical by On Stage, Children!, with audience participation. Hartley House Theater, 413 W. 46th St. (787-1073). Sat. *at* 1 *and* 3:30, *thru* 11/12. $3, adults $4.

**PUPPET PLAYHOUSE**—Fireboat House Environmental Center, 90th St. on the East River (879-3316). Sat. at 11 a.m. and 1. $2.50. 10/8, Capt. Dan and Conrad, with ventriloquist Dan Ritchard.

**LITTLE PEOPLE'S THEATRE COMPANY**—"Little Red Riding Hood" at 1:30; "Sleeping Beauty" at 3. Sat. and Sun. thru 11/20. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). $3.50.

**THE JUGGLER OF NOTRE DAME**—Shadow Puppet Theatre, with the Puppet-Folk Theater Co., Ltd. Mini-operetta with puppets *of stained glass.* Sat. and Sun. at 2 and 4. Thru 10/30. Hudson St. Playhouse, 53 Hudson St., three blocks north of Chambers St. (966-7002). $2.50; adults $4.

**13TH STREET REPERTORY COMPANY**—"The Empire Laughs Back," Sat. and Sun. at 1. "The Snow White Show," a musical, Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

**MAGIC TOWNE HOUSE,** 1026 Third Ave., 60th-61st (752-1165). Magic, comedy, live birds, and participation. Sat. and Sun. at 1, 2:30, and 4. $4 (reservations a must; all adults must be with a child).

**G.A.M.E.**—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). *Wed.-Fri. and Sun.,* 1-5; Sat., 11-5. Weekdays $2, weekends $3; adults, $1 and $2. New exhibit opens 10/8: Children's Hands in Harlem, paintings by schoolchildren. Sat. at 11:30 a.m., mime workshops; Sat. at 1, origami; Sat. at 4, animal feeding. 10/8, 9 at 3: "Something's Fishy," a parent-child workshop.

**METROPOLITAN MUSEUM OF ART,** *Fifth Ave.* at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4. . . 10/8 at 1:30, "The Stamp Pad Printing Book," a workshop with Florence Pettit.

# NIGHTLIFE

**KEY TO ABBREVIATIONS**

| | |
|---|---|
| AE | American Express |
| CB | Carte Blanche |
| DC | Diners Club |
| MC | MasterCard |
| V | Visa |

Please check hours and talent in advance. Many places are forced to make changes at short notice.

## Pop/Jazz

**ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts.,** 242-9066. 10/7,8, The Bob Cunningham Trio with Bross Townsend on piano and Michael Carvin on drums. No credit cards.

**THE BOTTOM LINE—15 W. 4th St.,** 228-7880. Shows at 9 & midnight. 10/7-9, Dickey Betts, Jimmy Hall, Chuck Leavell and Butch Trucks. 10/12, Jonathan Richman and the Modern Lovers. No credit cards.

**BRADLEY'S—70 University Pl., at 11th St.,** 228-6440. Restaurant/bar. 10/3-8, pianist Bill Mays with Red Mitchell on bass. 10/9, Red Mitchell. 10/10-15, Ray Bryant and Jimmy Rowser. Music from 9:45. AE, CB, DC.

**CAJUN—129 Eighth Ave., at 16th St.,** 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, V.

**THE COOKERY—University Pl., at 8th St.,** 674-4450.10/3-29, pianist Joe Turner, Mon.-Sat. at 9 and 11:15. AE, MC, V.

**EAGLE TAVERN—355 W. 14th St.,** 924-0275. Mon., Irish Sessions. Shows at 8:15. 10/8, The Fiction Brothers. 10/12, Father Charlie Coen. 10/13, Eric Thompson and Susie Rothfield. No credit cards.

**EDDIE CONDON'S—144 W. 54th St.,** 265-8277. 10/3, 10, Ed Polcer's Quintet. 10/4, 11, Red Balaban and his Other Cats. 10/5-8, Balaban and Cats. 10/9, Phil Bodner Quintet. AE, DC, MC.

**FAT TUESDAY'S—190 Third Ave.,** 533-7902. 10/4-9, Jon Hendricks and Company, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

**FOLK CITY—130 W. 3rd St.,** 254-8449. 10/3, Lynn Samuels. 10/4, Ilene Weiss; Jeff Gold. 10/6, Linda Tillery with Adrienne Torf. 10/7, Big Mama Thornton. 10/8, Nicksilver; Quicksilver Reunion with Nick Gravenites. 10/9, comedy night with Jane Brucker. No credit cards.

**GREENE STREET—101 Greene St.,** 925-2415. Multilevel floors for entertainment. 10/3, Hal Schaeffer. 10/4-6, Hilton Ruiz Duo with Major Holley. 10/7, 8, Hilton Ruiz Trio. 10/9, Hilton Ruiz. 10/10-13, Cedar Walton and Ron Carter. AE, MC, V.

**GREGORY'S—63rd St. & First Ave.,** 371-2220. Mon., 10-3, Baba Motta Duo. Tues., 10-3, Chuck Wayne Trio. Sun., 5-10, Baba Motta. Mon.-Fri., 5-10, Loumell Morgan. AE, CB, DC, MC, V.

**HORS D'OEUVRERIE—One World Trade Center,** 938-1111. Tues.-Sat., 7:30-1 a.m., Judd Waldin Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

**JAZZMANIA—40 W. 27th St.,** 532-7666. A loft with living-room environment, plus dancing. Music starts at 9:30. 10/7, 8, Frequency. No credit cards.

**JIMMY RYAN'S—154 W. 54th St.,** 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

**KNICKERBOCKER SALOON—33 University Pl.,** 228-8490. Atmospheric jazz and dining room with music starting at 10. 10/4-8, pianist Don Friedman with Harvie Swartz on bass. Sun.-Mon., Junior Mance with Marty Rivera. AE, MC, V.

**MICHAEL'S PUB—211 E. 55th St.,** 758-2272. Thru 10/8, Dardanelle sings Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

**RED BLAZER, TOO—1576 Third Ave.,** 876-0440. Big Band Sound. Mon., Alan Russel Big Band and the Hi Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

**THE RITZ—119 E. 11th St.,** 228-8888. Dance to the Big Beat; Showtime, 11:30. 10/10-13, Graham Parker. No credit cards.

**ROD GILBERT CAFÉ DES SPORTS—1319 Third Ave., bet. 75th & 76th Sts.,** 879-1001. Mon., singer Jane Conboy. Tues., Country Western with Soozie Tyrell. Wed., David Keyes Trio. Thurs., Julie Farbolin. Fri., Kenny Brawner Duo. AE, CB, DC, MC, V.

**SCOTT'S ON TENTH—130 Tenth Ave., at 18th St.,** 675-5604. Restaurant/jazz club. 10/4-6, Exa Louise Brown. 10/7, 8, Franklin Gordon Trio. Tues.-Thurs. 8, 9:30 & 11, Fri.-Sat. 10, 11:30 & 1 a.m. AE, CB, DC, MC, V.

**SEVENTH AVE. SO.—21 Seventh Ave. So.,** 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 10/3, 10, Gil Evans Orchestra. 10/4, David Lahm. 10/5, "Ronàldo." 10/6, Hanibal "Marvin" Peterson with T. M. Stevens, Alan Nelson, Ron Burton, and Diedre Murray. 10/8, 9, Doc Powell with Kenny Kirkland, Steve Ferrore & Friends. MC, V.

**S.N.A.F.U.—Sixth Ave., at 21st St.,** 691-3535. 10/4, Michael Callen. 10/5, The Prospects. 10/6, LaZoo. 10/7, Drive 55. 10/8, Robin Lipsky; Michael Haynes. 10/9, Ethyl Eichelberger. 10/11, Maura Ellyn. No credit cards.

**SWEET BASIL—88 Seventh Ave. So.,** 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 10/3, 10, Abdullah Ibrahim (Dollar Brand) with Carlos Ward. 10/4-8, David Murray Octet. 10/11-15, Arthur Blythe. AE, MC, V.

**SWEETWATERS—170 Amsterdam Ave., at 68th St.,** 873-4100 A next-to-Lincoln Center eatery with entertainment. 10/4-8, Gail Nelson sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. Every Sun. at 8, Vince Giordano and his Band for dining & dancing. AE, DC, MC, V.

**VILLAGE GATE—Bleecker & Thompson Sts.,** 475-5120. Shows at 9 & 11. 10/10, Silly Wizard. No credit cards.

**VILLAGE VANGUARD—178 Seventh Ave. So.,** 255-4037. Shows at 10, 11:30, & 1 a.m. Every Mon., Mel Lewis and the Jazz Orchestra. 10/4-9, Pharoah Sanders Quartet. 10/11-16, George Coleman Quartet. No credit cards.

**VILLAGE WEST—577 Hudson St., bet. Bank & West 11th,** 691-2791. 10/4-9, guitarist Jim Hall with Ron Carter on bass. AE, MC, V.

**THE WEST END—2911 Broadway,** 666-9160. Jazz, nightly from 9. 10/3-8, Joe Albany's New Yorkers. 10/9, 10, Lee Konitz-Dick Katz Quartet. MC, V.

**ZINNO—126 W. 13th St.,** 924-5182. Italian restaurant with music starting at 9. 10/3-8, guitarist John Scofield with Michael Moore on bass. Every Sun., pianist John Bunch with Phil Flanigan on bass. AE.

## Country/Western

**CITY LIMITS—10th St. & Seventh Ave.,** 243-2242. Country music and dancing. No credit cards.

**LONE STAR CAFE—Fifth Ave., at 13th St.,** 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE, CB, DC, MC.

**O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts.,** 751-5470. Country music hang-out. AE, DC, MC, V.

## Comedy/Magic

**CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts.,** 924-3499. American-Continental restaurant with cabaret. 10/4-9, 11-16, comedienne Sandra Bernhard. Shows Tues.-Sun. at 9 & 11:30. AE, MC, V.

**CATCH A RISING STAR—1487 First Av** 794-1906. Continuous entertainment by comics a singers, 7 nights a week, with steadies Adrien Tolsch, J.J. Wall and Bill Scheft. A

**COMIC STRIP—1568 Second Ave., bet. 81st** 82nd St., 861-9386. Restaurant, comedy spot w improvisational entertainment. Sun.-Thurs. the starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnig AE, CB, DC, MC,

**GOOD TIMES—449 Third Ave.,** 686-4250. F menu; comics, singers, and impressionists, 7 nig from 9:30. AE, MC.

**IMPROVISATION—358 W. 44th St.,** 765-82 Comics and singers seven nights a week; food; to informality. No credit car

**MAGIC TOWNE HOUSE—1026 Third Av** 308-2733. Magic cabaret with professional ma cians, Fri.-Sun. No credit car

**MONKEY BAR—60 E. 54th St.,** (in Elysee Hot 753-1066. Mon.-Fri. pianist Johnny Andre 5:30-7:30. Continuous entertainment, Tues. Dar Curtis. Wed.-Sat., David Fisher and Mel Mar Closed Sun. AE, CB, DC, MC,

**MOSTLY MAGIC—55 Carmine St.,** 924-14 Nightclub/theater featuring magic and come Tues., Showcase. Wed. comedian Terry Day w magician Joe Devlin. Thurs., magician Mike G with Terry Day. Fri., magician Slydini and comed Barry Steiger. Sat., magician Imam with Ba Steiger. AE, MC

## Disco/Dancing

**BARBIZON PLAZA LIBRARY—Sixth Ave.,** b **58th & 59th Sts.,** 247-7000. Lively discothe Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m.

**DOWNSTAIRS AT JOANNA—18 E. 18th** 675-7900. Intimate european nightclub with da ing, Tues.-Sat. from 10 p.m.-4 a.m. AE, MC

**JIMMY WESTON'S—131 E. 54th St.,** 838-83 Restaurant which serves up jazz and dancing. Th 10/15, Glen Covington Trio alternating with sing pianist Tommy Furtado, nightly except Sun., fr 10-3 a.m. AE, CB, DC, MC,

**LE ONDE—160 E. 48th St.,** 752-0200. Split-level s per club. Pianist-composer Irving Fields with E Manning on bass, Mon.-Fri. from 7:30, Sat. from AE, DC, MC

**THE RED PARROT—617 W. 57th St.,** 247-15 Club occupying a whole city block! Resident piece orchestra plays everything from country-w ern to jazz. Open Wed.-Sun. No credit car

**REGINE'S—502 Park Ave., at 59th St.,** 826-09 Elegant French restaurant Mon.-Sat., 6-midnight w a lively disco from 10:30 p.m. AE, CB, DC, MC,

**ROSELAND—239 W. 52nd St.,** 247-0200. Lege ary ballroom features a 700-seat restaurant-bar, a is open for dancing, Thurs.-Sun. from 2:30. AE

**S.O.B.'s—204 Varick St.,** 243-4940. A club/rest rant/bar featuring the authentic music of Bra Tues.-Sun. 10/4, Frank Ferrucci meets Some Bra ian Rhythms. 10/5, Samba Salza Swing - Dom Sal dor. 10/6, Kimati Dinizulu and the Kotoko Soci 10 /7, Loremil Machava & Sarava Bahia Band. 10 Pe de Boi! AE

**37TH ST. HIDEAWAY—32 W. 37th St.,** 947-89 Dining and cheek-to-cheek dancing to the Step Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a AE, CB, DC, MC

## Floor Shows/Cabaret

**THE BALLROOM—253 W. 28th St.,** 244-3005. C tinental restaurant. **Theater/Cabaret Room:** Fr 10/5, Blossom Dearie sings Wed.-Sat. at 6:30. T 10/9, *Sasha! Sing Dinah Washington* starring Sa Dalton, Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 & AE, MC,

**CAFE VERSAILLES—151 E. 50th St.,** 753-38 Palatial cabaret-restaurant with a richly spiced rev

'Est Si Bon produced by Georges Reich featuring orgeous showgirls, exotic production numbers, and pecialty acts, nightly at 9 & 11:30. Pianist-singer obby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

**EDDY'S—308 E. 49th St.**, 888-1633. Restaurant/ ar. 10/3-8, singer Marlene Ver Plank. AE, MC, V.

**S—151 E. 50th St.**, 753-3429. Exotic room (upstairs t Cafe Versailles) featuring Mid-Eastern musicians nd bellydancers performing continuously, from 10 .m. AE, CB, DC, MC, V.

**E INNER CIRCLE—113 Jane St., at West St.**, 24-7030. Atmospheric hideaway cafe/restaurant acing the Hudson River. Jimmy Lloyd sings every hurs.-Sat. at 10. 10/5-22, comedienne/singer udgy, Wed.-Sat. at 9, with an extra show Fri. and Sat. t 11:30. AE, MC, V.

**EAL'S 43RD STREET—147 W. 43rd St.**, 82-1613. **Upstairs:** Comedy revue, *Serious Bizness,* eaturing David Babcock, Jill Larson, Don Perman nd Nealla Spano, Tues.-Thurs. at 8, Fri.-Sat. at 8 & 0:30. AE, CB, DC, MC, V.

**LSSON'S—158 W. 72nd St.**, 595-7400. Continenal restaurant. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at :30 and 11:30, *Forbidden Broadway,* a musical omedy satire. AE, CB, DC, MC, V.

**INBOW GRILL—30 Rockefeller Plaza, 65th** oor, way up in the sky. 757-8970. *Gotta Dance,* a ew musical revue directed and choreographed by ony Tanner. Shows nightly, 9:15 & 11:30. Disco ancing between and after shows. Closed Sun. **Rainow Room:** Right across the hall, with the same stuendous view, thru 10/23, Panama Francis and His avoy Sultans" play for dancing (exc. Mon.). AE, CB, DC, MC, V.

**.Q.R.—133 Mulberry St.**, 925-3120. **Upstairs:** *hat's Entertainment II,* a musical revue, Fri. at 11:30, at. at 10:30 & 12:30. Dancing between and after ows. AE, CB, DC, MC, V.

## Hotel Rooms

**ERICAN STANHOPE—Fifth Ave., at 81st St.**, 88-5800. **Saratoga:** Singer-pianist Richard Currier lays *New York As It Was Again. . . Is Again*, Tues.-hurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

**RLYLE—Madison Ave. & 76th St.**, 744-1600. **afe:** Intimate supper-club/bar. Thru 10/8, pianist eter Nero, Tues.-Sat. 10 & midnight. From 10/11, obby Short returns. **Bemelmans Bar:** Jazz-pianist arbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

**AND HYATT—Park Ave., at 42nd St.**, 883-1234. **he Crystal Fountain:** Contemporary restaurant ith string quartet Mon.-Sat. **Trumpet's:** Elegant ouvelle-cuisine restaurant with pianist John Cook, on., Wed.-Sat. 5-11. Pianist-composer Earl Rose lays Tues. AE, CB, DC, MC, V.

**TON—53rd St. & Sixth Ave.**, 586-7000. **Mirage:** oland Granier de Lafayette plays piano Mon.-Fri., -midnight, replaced Sat. & Sun. by Steve Donovan. **ybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingam's:** Pianist Ruth Andrews Wed.-Sun. with Steve onovan alternating Mon. & Tues. AE, CB, DC, MC, V.

**RKER MERIDIEN—119 W. 56th St.**, 245-5000. **e Patio:** Pianist Kevin Olson, Tues.-Fri. 5:30-7:30. ottie Stalworth and Fred Hunter play Mon.-Sat. .30-1 a.m. AE, CB, DC, MC, V.

**RRE—Fifth Ave., at 61st St.**, 838-8000. **The afe:** The Bucky Pizzarelli Trio Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

**AZA—Fifth Ave., at 59th St.**, 759-3000. **Edwardn Room:** Pianist Ruth Andrews plays Tues.-Sat. -11. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 30-9:30. John Morris takes over Tues.-Sat. from :30-1:30. AE, CB, DC, MC, V.

**ERATON CENTRE—52nd St. & Seventh Ave.**, 31-1000. **Caffe Fontana:** Continental restaurant. iano bar entertainment, 5-1 a.m. nightly. **Rainier's:** xquisite restaurant with singer-pianist Barbara Rose ntertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** hru 10/15, *Paradise on Ice* (ice revue), Mon.-Sat. at :30 and 11:30. Dance music between and after ows. AE, CB, DC, MC, V.

**ERRY-NETHERLAND—781 Fifth Ave.**, 55-2800. **Le Petit Cafe:** Pianist Ed Goldman plays ues.-Sat. 7:30-1 a.m AE, DC, MC.

**REGIS SHERATON—Fifth Ave., at 55th St.**, 53-4500. **King Cole Room:** Thru 11/5, *Hooray for ollywood!* (a non-stop musical revue) Mon.-Tues. at Wed.-Sat. at 9 & 11. **Astor's:** Pianist Tommy utado, Mon.-Sat. 5-8. Thru 10/15, The Mike Cerrati rio, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V.

**WALDORF-ASTORIA—Park Ave. & 50th St.**, 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.-Sat., 8-1 a.m. Judith Keithly Trio play Sun. & Mon. **The Hideaway:** Singer-pianist George Feyer, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

## Background Music

**APPLAUSE—40th St. & Lexington Ave.**, 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

**THE BACK PORCH—488 Third Ave., at 33rd St.**, 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

**MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts.**, 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

**RAGA—57 W. 48th St.**, 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

## Piano Rooms

**ANDREW WILLIAM—1340 First Ave., at 72nd St.**, 570-0060. Restaurant/piano bar with Bobbie Miller playing Tues. & Wed. from 7 p.m. Steve Glantz takes over Thurs.-Sat. AE, CB, DC, V.

**BROADWAY JOE—315 W. 46th St.**, 246-6513. Mon.-Tues., singer-pianist Anne Phillips. Wed.-Thurs., Warren Vache. Fri. & Sat., pianist Jimmy Lyon. Sun., Savannah Sheiks. AE, CB, DC, MC, V.

**CAFE SAN MARTIN—1458 First Ave., at 76th St.**, 288-0470. Pianist Rafael Landerstoy plays nightly from 7:30-11:30. AE, DC, MC, V.

**CARNEGIE TAVERN—165 W. 56th St.**, 757-9522. Jazz pianist Ellis Larkins, Mon-Sat. 8-midnight. AE, DC, MC, V.

**DON'T TELL MAMA—343 W. 46th St.**, 757-0788. **The Backroom:** Cabaret/piano bar. 10/3, 10, 17, Kathryn McAteer. 10/6-9, 13-16, *I've Still Got This Song!* a musical revue by Richard Burke. Shows at 8:30 & 11. No credit cards.

**DUPLEX—55 Grove St.**, 255-5438. Cabaret/piano bar. 10/3, 10, Bradshaw Smith; The Sagers. 10/4, 11, Deb Arters; John Epperson. 10/5, B.O.B.; Michael Quinn. 10/6, Patricia Granan; Michael Quinn. 10/7, Street the Beat. 10/8, Kate Kane; Kate Lyn Reiter. 10/9, Pats and Bob. *No credit cards.*

**HANRATTY'S—1754 Second Ave.**, 289-3200. 10/4-8, Judy Carmichael. AE.

**LE VERT GALANT—109 W. 46th St.**, 382-0022. Great French restaurant. Singer-pianist Don Tabor in the lounge, Tues.-Wed. from 7. Pianist-singer Ann Hampton Callaway plays Thurs.-Sat. from 7. AE, CB, DC, MC, V.

**MRS. J'S SACRED COW—228 W. 72nd St.**, 873-4067. Restaurant/piano bar with Tom Both playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

**NICKELS—227 E. 67th St.**, 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

**OLIVER'S—141 E. 57th St.**, 753-1980. **Upstairs:** Connie and Jeff, song and piano team perform Tues.-Sun. from 9 p.m.-1 a.m. Mon at 9, *Broadway Tomorrow,* hosted by Eyse Curtis AE, DC, MC, V

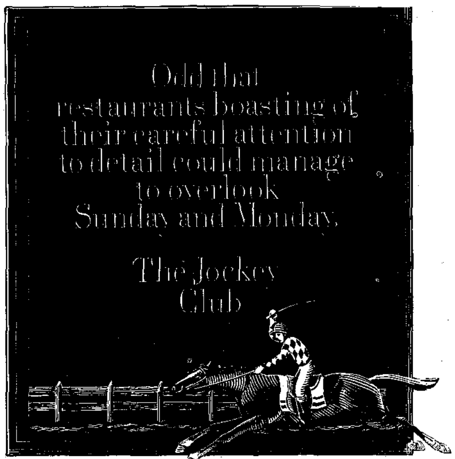
**PIANO BAR—69th St. & Broadway,** 787-2501. Open from 9. Mon.-Tues., Comedy Showcase. Wed.-Sun., Honston Allred. AE, DC, MC, V.

**RACHEL'S—25 Hudson St.**, 334-8155. Singer-pianist Ben Martini performs Tues.-Thurs., Sun. 6-10, Fri.-Sat. 7-11. AE, MC, V.

**THE RAVELLED SLEAVE—79th St. at Third Ave.**, 628-8814. Continental restaurant. Arnold Nelson and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

**RUPPERT'S—Third Ave. at 93rd St.**, 831-1900. Piano bar/restaurant. Wed., David Haworth at the piano. Thurs., Bobbi Miller. Fri., Pat Kirby. Sat., Richard Kaplan. Music from 8:30. AE, DC, MC, V.

**SPINDLETOP—254 W. 47th St.**, 245-7326. Continental restaurant. Tues.-Fri., pianist-singer Karen Edwards. Sat.-Mon., Bill Zafetno. Music from 6 to closing. AE, DC, MC, V.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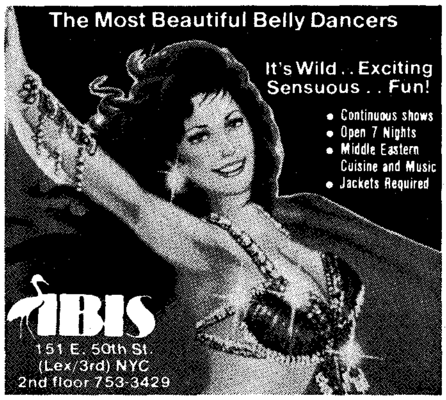

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# RADIO HIGHLIGHTS

### Wed., Oct. 5

**2:06/WQXR-AM/FM—Vivaldi**: Flute Cto in F, Op. 10.
**3:00/WNCN—Liszt**: Cto for Piano #1 in E-Flat (Davis/Downes).
**4:00/WNCN—Nielsen:** Sym #3, Op. 27 "Sinfonia Espansiva" (London Sym Orch/Schmidt).
**5:00/WNCN—Moritz:** Saxophone Qnt, Op. 99 (Leeson, Lyric Arts String Qt).
**5:06/WQXR-AM/FM—Verdi**: 4th Mvt Scherzo from Qt in e.
**6:00/WNCN—Ibert:** Harp Trio (Sanchez, Degenne, Jamet).
**6:30/WNYC—Segovia:** The Magic World of Granada.
**7:00/WNCN—Bach:** WTC, Book 1: Preludes and Fugues #13-19 (Fischer).
**8:00/WNYC—Mozart:** Sonatas (Bilson, Luca).
**8:06/WQXR-AM/FM—Stravinsky**: The Firebird.
**9:00/WNCN—G. Charpentier**: Louise: Depuis le jour (Sills/Mackerras).
**10:00/WNCN—Beethoven:** Sym #7 in A, Op. 92 (Amsterdam Concertgebouw Orch/Thomas).
**11:00/WNCN—Arensky**: Piano Trio #1 in d, Op. 32 (Pennario, Heifetz, Piatigorsky).
**WNYC—Falla**: Psyche (Dutoit).

### Thurs., Oct. 6

**2:06/WQXR-AM/FM—Tchaikovsky:** Sym #3 in D.
**3:00/WNCN—Chopin:** Cto for Piano #2 in f, Op. 21 (Rubenstein/Ormandy).
**4:00/WNCN—Tchaikovsky:** Qt #2 in F, Op. 22 (Gabrieli String Qt).
**5:00/WNCN—Beethoven:** Sonata for Piano #18 in E-Flat, Op. 31, #3 (Rubenstein).
**5:06/WQXR-AM/FM—Mozart**: Dove Sono from The Marriage of Figaro.
**6:00/WNCN—Ravel:** Piano Trio in a (Rubenstein, Heifetz, Piatigorsky).
**6:30/WNYC—Segovia:** The First Concert.
**7:00/WNCN—Corigliano:** Tournaments Overture (Louisville Orch/Harth).
**8:00/WNCN—Purcell:** Amphitryon (Nelson, Hill, Keyte/Hogwood).
**WNYC—Paganini (arr. Jean Becker):** La Streghe, Op. 8 (Berlin Phil/Stein).
**8:06/WQXR-AM/FM—Bruch:** Violin Cto #1 in g, Op. 26.
**11:00/WNCN—Janácek:** Sextet for Winds "Youth" (Vienna Winds Soloists, Hajek).
**WNYC—Arriaga:** String Qt #2 in A (Chilingirian).

### Fri., Oct. 7

**2:06/WQXR-AM/FM—Haydn:** Sym #49 in f.
**3:00/WNCN—Messager:** Deux Pigeons: Ballet Suite (Paris Conservatory Orch/Blareau).
**4:00/WNCN—Berkeley:** Sym #2, Op. 51 (London Phil Orch/Braithwaite).
**5:00/WNCN—Telemann:** Overture in B (Concerto Amsterdam/Brüggen).
**6:00/WNCN—Mozart:** Cto for Violin #4 in D (Szeryng/Gibson).
**6:30/WNYC—Segovia:** Disappointment in Madrid.
**7:06/WQXR-AM/FM—Verdi**: Ballet Music from Otello.
**7:30/WNYC—Handel:** Julius Caesar (Troyanos, Bowman/Mackerras).
**8:00/WNCN—F. Couperin:** Les Goûts Réunis: Concert #6 in B-Flat (Piguet, Derungs, Ros).
**8:06/WQXR-AM/FM—Dvorák:** Sym #9 in e.
**9:00/WNCN**—Shirley Verrett performs works by Brahms, Massenet and Trad (Wilson).
**9:06/WQXR-AM/FM—Brahms:** Piano Qt #1 in g, Op. 25 (Leinsdorf).
**11:00/WNCN—Dvorák:** Piano Trio in e, Op. 90 "Dumky" (Suk Trio).

### Sat., Oct. 8

**10:06 a.m./WQXR-AM/FM—Wagner:** Transformation Music, Act 1 from Parsifal.
**11:00 a.m./WNCN—Holst:** Egdon Heath, Op. 47 (London Sym Orch/Previn).
**12:00/WNCN—Mozart:** Cto for Horn #3 in E-Flat (Stefek/Ancerl).
**12:06/WQXR-AM/FM—Haydn:** Piano Sonata #33 in c.
**1:00/WNCN—Delius:** Paris (Royal Phil Orch/Beecham).
**2:06/WQXR-AM/FM—Offenbach:** La Vie Parisienne (Crespin, Mesple/Plasson).
**3:00/WNCN—Dvorák:** The American Flag, Op. 102 (Evans, McDaniel/Thomas).
**4:00/WNCN—Schubert (arr. Liszt):** Fantasia in C, Op. 15 "Wanderer" (Rogoff, Phil Orch/Sanderling).
**4:06/WQXR-AM/FM—Franck:** Piano Qnt in f (Bogin, Manhattan String Qt).
**5:00/WNCN—Delius:** North Country Sketches (Royal Phil Orch/Groves).
**6:00/WNCN—Liszt:** Battle of the Huns (London Phil Orch/Haitink).
**WNYC—**A Prairie Home Companion.
**7:00/WNCN—Schütz:** Small Sacred Concerti (Westphalian Choral and Instrumental Ensemble/Ehmann).
**8:00/WNCN—Janácek:** Idyll for String Orch (L.A. Chamber Orch/Schwarz).
**WNYC—Sahl and Salzman:** Boxes. A contemporary Opera.
**8:06/WQXR-AM/FM—Mendelssohn:** Qnt in A, Op. 18.
**9:00/WKCR**—Opera Topics: 1983 Singing Competition of the Liederkranz Foundation. (Part 3).
**WNCN—Rossini:** Moses (Ghiaurov, RAI-Rome Sym Orch and Chorus/Sawallisch).
**9:06/WQXR-AM/FM—Mozart:** Piano Cto #24 in c (Eschenbach).

### Sun., Oct. 9

**10:06 a.m./WQXR-AM/FM—Vivaldi:** Cto in C for Two Trumpets (Andre, English Chamber Orch/Mackerras).
**11:00 a.m./WNCN—Liszt:** Les Préludes (N.Y. Phil Orch/Bernstein).
**WNYC—Santorsola:** Cto for 2 Guitars and Orch (S.&E. Abreu/Asensio).
**12:00/WNCN—L. Salzedo:** Capriccio for Brass Qnt (Philip Jones Brass Ensemble).
**WNYC—J.S. Bach:** Partita #3 in E for Solo Violin (Freid).
**1:00/WNCN—Mozart:** Kyrie in d (Chicago Sym Orch and Chorus/Abbado).
**3:00/WNCN—Biber:** Sonatas (Sinfonia of London String Ensemble/Rifkin).
**3:06/WQXR-AM/FM—Schumann:** Piano Cto in a, Op. 54 (N.Y. Phil/Dohnanyi).
**4:00/WNCN—Ries:** Cto for Piano #3 in c-Sharp, Op. 55 (Littauer/Springer).
**6:00/WNCN—Suk:** About Mother, Op. 28 (Stepán).
**6:06/WQXR-AM/FM—Scarlatti:** Cantata "Su le sponde del Tebro" (Maliponte, Andre/Loehrer).
**7:00/WNCN—Saint-Saëns:** Caprice héroique, Op. 106 (Dosse, Petit).
**8:00/WNCN—Berg:** Cto for Violin (Suk/Ancerl).
**WNYC—Mahler:** Sym #7 in e (Haitink).
**8:06/WQXR-AM/FM—Puccini:** Turandot (Nilsson, Tebaldi, Bjoerling/Leinsdorf).
**10:00/WNCN—Saint-Saëns:** Sonata f
Violin and Piano #1 i
d, Op. 75 (Oliveira, Feldman).

### Mon., Oct. 10

**2:06/WQXR-AM/FM**
**Brahms:** Piano Cto in
B-Flat (Gilels/Reiner).
**3:00/WNCN—Schubert:** Sonata for
Arpeggione and Pianc
in a (Harrell, Levine).
**4:00/WNCN—Tchaikovsky:** Overtu
1812, Op. 49 (Detroit Sym Orch/Dorati).
**5:00/WNCN—Haydn**
Sym #93 in D (N.Y. P
Orch/Bernstein).
**5:06/WQXR-AM/FM**
**Debussy (arr. Nancy Allen):** Arabesque #
from Two Arabesques (Allen).
**6:00/WNCN—Bach:** Orchestral Suite #1 i
C (English Concert/Pinnock).
**6:30/WNYC—Segovi**
The Little Orchestra.
**7:00/WNCN—Verdi:** Arias (Crespin/Prêtre)
**8:00/WNCN—**Balanchine Ballets. Simulcast over WNET-TV.
**8:06/WQXR-AM/FM**
**Bartók:** Suite #1, Op
(Detroit Sym Orch/Dorati).
**9:06/WQXR-AM/FM**
**Haydn:** Violin Cto #
in C (Silverstein/Prev
**10:00/WNCN—Dohnányi:** Serenade, Op. 10 (Laredo, Tree, Robinson).
**11:00/WNYC—Malipiero:** Rispetti e
Strambotti for String
(Stuyvesant).

### Tues., Oct. 11

**2:06/WQXR-AM/FM**
**Verdi:** Ivano, Alvaro from La Forza del Destino (Domingo, Milnes/Guadagno).
**3:00/WNCN—Shostakovich:** Piano Trio #2 in e, Op. 67 Shostakovich, D. Oistrakh, Sádlo).
**4:00/WNCN—Tchaikovsky:** Variations on a Rococ
Theme for Cello, Op.
(Starker/Dorati).
**5:00/WNCN—Hayd**
Sym #98 in B-Flat (London Phil Orch/Jochum).
**6:30/WNYC—Segovi**
Paris, New York, and Beyond.
**7:06/WQXR-AM/FM**
**Bach:** Sym in b (Academy of Ancient Music/Hogwood).
**8:00/WNYC—Wagn**
Siegfreid Idykll (L.A. Chamber Orch/Schwartz).
**8:06/WQXR-AM/FM**
**Vivaldi:** Cto for Solo Violin and Strings (Toso/Scimone).
**11:00/WNYC—Bartó**
Violin Solo #2 (Pauk, Frankl).

Unless otherwise indicated, all times are p.m and all stations are

# TELEVISION

## Daytime, Oct. 5-7 and 10-11

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WOR 212-764-7000
WPIX 212-949-1100
WNET
212-560-2000
WLIW
516-454-8866
WNYC
212-566-3112
HOME BOX
OFFICE
212-484-1100
SHOWTIME
212-880-6600
UPTOWN
212-942-7200
WOMETCO
HT).
800-222-6700

tings are accurate at ss time but stations ke changes in grams on a daily sis.

grams seen daily ess otherwise noted. sed-caption gramming is icated (cc).

0
Daybreak
Today in New York
New Zoo Review
News
20-Minute Workout
Tue/**Movie:** Hugo l Josefin

5
Thu/Thunderbirds 36

0
Wed,Tue/Mystery At tle House

0
4 News
Popeye
Jimmy Swaggart
Tom & Jerry & nds
Wed/The Incredible k Escape
Thu,Mon/**Movie:** The cier Fox
Fri/It's Hard To Be a guin
Fri/The Adventures Marco Polo, Jr.

)
Morning News
Today
Woody Woodpecker

7 Good Morning America
9 700 Club

7:30
5 Bugs & Porky
11 Pink Panther
H Wed/Fraggle Rock
Fri/**Movie:** Trail of the Pink Panther
Tue/Hoober-Bloob Highway by Dr. Seuss

8:00
5 Woody Woodpecker
9 Civic Programming
11 Scooby Doo
H Wed/**Movie:** Dance of the Dwarfs
Thu/Kenny Rogers
Mon/Video Jukebox
Tue/**Movie:** A Cry For Love
S Thu/Sunshine's On the Way
Fri/A Country Tribute to Kitty Wells
Mon/Mark Twain Theatre
Tue/The Phenomenon of Benji

8:30
5 Flintstones
9 Straight Talk
11 Tom & Jerry
H Mon/**Movie:** It Came From Hollywood
S Wed/C.B. Heroes
Tue/**Movie:** It Came From Hollywood

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
11 Great Space Coaster
H Thu/Flashback: Fire At the Cocoanut Grove
S Thu/Stoned

9:30
2 Jokers Wild
5 My Three Sons
9 News
11 Civic Programming
H Wed/Coming Attractions
Fri/Sugar Ray's All-Stars
S Wed,Fri,Mon/ Aerobicise

10:00
2 $25,000 Pyramid
4 Diff'rent Strokes
5 Welcome Back Kotter
9 Romper Room
11 Wed/Pulaski Day Parade
Thu-Tue/Civic Programming
H Wed/**Movie:** Waltz Across Texas

Thu/**Movie:** Tell Me a Riddle
Fri/**Movie:** Treasure of the Four Crowns
Mon/**Movie:** Harry's War
Tue/**Movie:** Legend of the Wild
S Wed,Tue/**Movie:** Cry Terror
Thu/**Movie:** Andy Hardy Comes Home
Fri/**Movie:** Dream Wife
Mon/**Movie:** Ransom
W Wed/**Movie:** Full Moon High
Thu/Everybody Rides the Carousel
Fri/**Movie:** And Now For Something Completely Different
Mon/**Movie:** Madame Rosa
Tue/**Movie:** Super Fuzz

10:30
2 Press Your Luck
4 Sale of the Century
5 All in the Family
7 Woman to Woman
11 Richard Simmons

11:00
2 Price Is Right
4 Wheel of Fortune
5 Breakaway
7 Benson
9 Bonanza
11 Rockford Files

11:30
4 Dream House
7 Loving
H Thu/Video Jukebox

12 **NOON**
2 Tattletales
4 Go
5 Midday
7 Family Feud
9 11 News
H Wed/Flashback: The Great Plague
Thu/Sitcom
Fri/Coming Attractions
Mon/Time of Our Lives
Tue/**Movie:** Dance of the Dwarfs
S Wed/**Movie:** Rich and Famous
Thu/**Movie:** My Favorite Year
Fri/**Movie:** Murder Among Friends
Mon/**Movie:** Five Days One Summer
Tue/**Movie:** The Toy
W Public Affairs

12:30
2 Young and the Restless

4 Search for Tomorrow
7 Ryan's Hope
11 Wed/**Movie:** Minnesota Clay (1966). Cameron Mitchell, Ethel Rojo.
Thu/**Movie:** The Adventures of Marco Polo (1938). Gary Cooper, Lana Turner.
Fri/**Movie:** The Seven Little Foys (1955). Bob Hope, Milly Vitale.
Mon/Columbus Day Parade
Tue/**Movie:** Black Narcissus (1947). Deborah Kerr, Jean Simmons.
H Thu/**Movie:** Legend of the Wild
Fri/**Movie:** Goin' South

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie:** The Saint Meets the Tiger (1943). Hugh Sinclair, Jean Gillie.
Thu/**Movie:** The Saint Takes Over (1940). George Sanders, Wendy Barrie.
Fri/**Movie:** Saint's Vacation (1941). Hugh Sinclair, Sally Grey.
Mon/**Movie:** Village of the Giants (1965). Tommy Kirk, Beau Brummels.
Tue/**Movie:** The Crawling Eye (1958). Forrest Tucker, Janet Munro.
H Wed/**Movie:** Taps
W Wed/**Movie:** Super Fuzz
Thu/**Movie:** The Best Years of Our Lives
Fri/**Movie:** Rich and Famous
Mon/Crown of Bogg
Tue/**Movie:** My Favorite Year

1:30
2 As the World Turns
H Mon/**Movie:** Goin' South
Tue/Flashback: The Great Plague
W Mon/**Movie:** Five Fingers

2:00
4 Another World
5 News
7 One Life to Live
S Wed,Fri,Mon/ Aerobicise
Thu,Tue/**Movie:** It Came From Hollywood

2:15
5 Popeye

2:30
2 Capitol
9 In Search Of
11 Wed-Fri,Tue/Magic Garden
H Thu/Kenny Rogers
Fri/**Movie:** Trail of the Pink Panther
Tue/Olivia Newton-John
S Wed/**Movie:** The Toy
Fri/**Movie:** Crisis
Mon/**Movie:** Murder Among Friends

3:00
2 Guiding Light
4 Wed,Fri/**Baseball:** Baltimore Orioles vs. Chicago White Sox
Thu,Mon,Tue/Fantasy
5 Inspector Gadget
7 General Hospital
9 Family
11 Wed-Fri,Tue/Tom & Jerry & Friends
H Wed/**Movie:** Dance of the Dwarfs
W Wed/Witness Impossible
Fri/**Movie:** The Pirate Movie
Tue/Grendel, Grendel, Grendel

3:30
5 Woody Woodpecker & Bugs
11 Pink Panther
H Thu,Mon/Video Jukebox
S Thu/Mark Twain Theatre
Tue/The Phenomenon of Benji
W Mon/**Movie:** True Confessions

4:00
2 Barnaby Jones
4 Thu,Mon,Tue/Love Connection
5 He-Man and the Masters of the Universe
7 Edge of Night
9 Wed/**Movie:** The Thing (1951). James Arness, Dewey Martin.
Thu/**Movie:** The Visitor (1979). Mel Ferrer, John Huston.
Fri/**Movie:** The Cremators (1972). Maria Di Aragon, Marvin Howard.
Mon/**Movie:** Breaking Up (1978). Lee Remick, Granville Van Dusen.
Tue/**Movie:** Of Human Bondage (1964). Kim Novak, Laurence Harvey.
11 Superfriends
13 Sesame Street (cc)
H Thu,Mon/Glacier Fox
Tue/Hoober-Bloob Highway by Dr. Seuss
S Tue/Thunderbirds 2086
W Wed/Grendel, Grendel, Grendel
Thu/**Movie:** The Last Two Weeks

4:30
4 Thu,Mon,Tue/ People's Court
5 What's Happening
7 Wed/**Afterschool Special:** Hand-Me-Down Kid. Tracey Gold, Cheryl Arutt. Without *asking, a girl borrows* her sister's 10-speed bike, which is then stolen. (cc)
Thu-Tue/Eyewitness Extra
11 Happy Days Again
H Wed/Fraggle Rock
Fri/Its Hard To Be a Penguin
Tue/**Movie:** Hugo and Josefin
S Wed/Thunderbirds 2086
Fri/Adventures of Marco Polo, Jr.
Mon/Mystery At Castle House
W Tue/**Movie:** Rich and Famous

5:00
2 4 7 News
5 One Day At a Time
11 Little House On the Prairie
13 Mister Rogers
H Wed/The Incredible Book Escape
S Thu/Sunshine's On the Way
W Fri/**Movie:** My Favorite Year

5:30
5 WKRP in Cincinnati
7 Wed/News
13 Y.E.S. Inc. (cc)
H Thu/**Movie:** Tell Me a Riddle
Fri/Fraggle Rock
Mon/**Movie:** Harry's War
W Wed/Best of Floyd
Thu/Time Loves a Hero
Mon/Witness Impossible

5:35
S **Movie:** The Pride of the Yankees

## Evening, Oct. 5-7 and 10-11

### Wed., Oct. 5

0
4 7 News
Three's Company
Buck Rogers
Love Boat
New Jersey Nightly
ws

21 Woodwright's Shop
31 Brooklyn College Presents
H **Movie:** Waltz Across Texas
S **Movie:** Ball of Fire

6:30
5 Taxi
13 Nightly Business Report
21 Zookeepers

31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Fantasy Island
13 MacNeil/Lehrer Newshour
21 Doctor in the House

31 Infinity Factor
W **Movie:** Stay As You Are

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News

21 Nightly Business Report
31 Y.E.S. Inc.

8:00
2 Whiz Kids
4 **Baseball:** National League West Playoff
5 PM Magazine
7 Fall Guy
9 **Movie:** The Kremlin Letter (1970). Bibi Andersson, Richard Boone.
11 **Movie:** Phantasm (1979). Michael Baldwin, Bill Thornsbury.
13 Castle
21 All Creatures Great and Small
31 **Movie:** Two of Hearts
H **Movie:** The World According To Garp

# SOLUTIONS TO LAST WEEK'S PUZZLES

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | I | G | H | T | A | T | T | H | E | S | E | A | M | S |
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| C | | C | | S | | L | | T | | T | | L | | A |
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| | | R | | | | N | | E | | S | | | | C |
| E | L | B | O | W | E | D | | R | E | M | A | T | C | H |
| A | | O | | O | | | | | | A | | R | | E |
| S | E | N | D | O | U | T | | C | A | N | D | I | E | S |
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| C | O | L | E | | B | A | N | A | L | | A | R | E | O | L | A | | C | I | R |
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| O | R | I | O | L | E | | | F | O | Y | S | | A | R | M | O | I | R | E | S |
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| | | | | M | A | N | H | A | T | T | A | N | S | E | R | E | N | A | D | E |
| | S | I | L | E | N | C | E | | O | H | T | O | | | I | N | E | | | |
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| A | S | T | O | | | | O | P | E | C | | Y | O | U | D | O | | S | R | A |
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| T | E | N | | M | E | Y | E | R | | E | A | S | T | | | | O | B | O | E |
| E | S | T | O | P | P | E | D | | K | N | I | T | | B | E | G | G | A | R | S |
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| L | E | O | N | S | | C | S | A | | A | T | I | L | T | | S | H | A | R | E |
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| T | I | A | | D | E | E | D | E | D | | E | S | A | U | S | | H | U | L | A |
| O | D | S | | A | S | S | E | T | S | | S | T | E | N | S | | M | T | S | |

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Lines?
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# TELEVISION

N **Movie:** Every Man For Himself
S **Movie:** Rich and Famous

8:30
5 Carol Burnett

9:00
2 **Movie:** Carpool (1983). Harvey Korman, Ernest Borgnine.
5 Merv Griffin
7 Dynasty (cc)
13 Vietnam: A Television History
21 Monty Python
31 1983 Drum Corporation International Championship Highlights
W **Movie:** True Confessions

9:30
21 Fawlty Towers

10:00
5 11 News
7 Hotel
13 Raphel
21 Fall and Rise of Reginald Perrin
N **Movie:** Loves of a Blonde
S **Movie:** H.O.T.S.

10:30
9 New Jersey People
11 News
21 Good Neighbors
H Coming Attractions

11:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Odd Couple
13 Masterpiece Theatre: Pictures (cc)
21 Inside Business Today
H **Movie:** Ghost Story
W **Movie:** Fascination

11:30
2 Police Story
4 Tonight
5 Thicke of the Night
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America

11:40
S **Movie:** The Toy

12 MIDNIGHT
7 **Movie:** Susan Slade (1961). Troy Donahue, Connie Stevens.
11 Sanford & Son
N **Movie:** The Station-Master's Wife

12:30
2 **Movie:** The Longest Drive (1976). Kurt Russell, Tim Matheson
4 David Letterman
9 Outer Limits
11 Saturday Night
W **Movie:** Lizzie

1:00
5 Hogan's Heroes
H **Movie:** The Bell Jar

1:30
4 9 11 News
5 Chico and the Man
S **Movie:** Prince of the City

2:00
2 News
5 **Movie:** The Adventures of Mark Twain (1944). Fredric March, Alexis Smith.
9 Joe Franklin
11 Emergency!
W **Movie:** Paternity

2:30
4 More Real People

3:00
4 Mary Tyler Moore
9 **Movie:** Eagle In a Cage (1971). John Gielgud, Ralph Richardson. The story of Napoleon in exile.
11 **Movie:** Kind Hearts and Coronets (1950). Alec Guinness, Joan Greenwood. An outcast family member decides to do away with his relatives.
H **Movie:** Prince of the City

3:30
4 Bob Newhart

4:00
4 Here's Lucy
W **Movie:** True Confessions

4:20
S **Movie:** Ball of Fire

4:30
4 News

5:00
11 Focus: New Jersey

5:30
4 Health Field
7 Oceanus—The Marine Environment
9 Joe Franklin
11 News

5:55
H Coming Attractions

## Thu., Oct. 6

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Computer Programme (cc)
31 Edouard Manet: A Painter of Modern Art
S **Movie:** Gray Lady Down

6:30
5 Taxi
13 Nightly Business Report
21 E.L. Doctorow & the American Myth
31 News from City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Fantasy Island
13 MacNeil/Lehrer Newshour
21 Doctor in the House
31 Infinity Factor
H Inside the NFL
W **Movie:** Paternity

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Rebop

8:00
2 Magnum, P.I.
4 **Baseball:** Baltimore Orioles vs. Chicago White Sox
5 PM Magazine
7 Trauma Center (cc)
9 **Hockey:** Islanders vs. Montreal Canadians
11 **Movie:** Mahogany (1975). Diana Ross, Billy Dee Williams.
13 German Americans: 300 Years In the New Land
21 Long Island Week
31 Tony Brown's Journal
H Sitcom
N **Movie:** The Green Room
S John Barbour's World

8:30
5 Carol Burnett
21 Wild America (cc)
31 Black Focus
H **Movie:** So Fine

9:00
2 Simon & Simon
5 Merv Griffin
7 9 to 5
13 Emigrant Saga
21 Sneak Previews
31 Ramblin'
S **Movie:** It Came From Hollywood
W **Movie:** First Love

9:30
7 It's Not Easy
21 This Old House (cc)

10:00
2 Knots Landing
5 11 News
7 20/20
21 Long Island Speak-Out
31 Looking East
H Kenny Rogers
N **Movie:** Time Stands Still

10:30
9 Newark & Reality
11 News
S Bizarre 26 (cc)

10:40
W Richard Brown Reviews

11:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Odd Couple
21 Long Island Week
H **Movie:** I, the Jury
S **Movie:** My Favorite Year
W Playboy Magazine

11:30
2 Trapper John, M.D.
4 Tonight
5 Thicke of the Night
7 Nightline
9 Racing From Yonkers
11 Honeymooners
21 Latenight America

12 MIDNIGHT
9 News
11 Sanford & Son
N **Movie:** Distant Thunder
W **Movie:** Butterfly

12:30
2 **Movie:** Doctors' Private Lives (1978). John Gavin, Barbara Anderson.
4 David Letterman
7 **Movie:** Terraces (1977). Lloyd Bochner.
9 Children Between Life and Death
11 Saturday Night

12:45
S Loving Friends & Perfect Couples

1:00
5 Hogan's Heroes
H **Movie:** The Exorcist

1:15
S **Movie:** Gray Lady Down

1:30
4 9 11 News
5 Chico & the Man
W **Movie:** The Best Years of Our Lives

2:00
2 News
5 **Movie:** The Great Lie (1941). Bette Davis, Mary Astor.
9 Joe Franklin
11 Emergency!

2:30
4 More Real People

3:00
4 Mary Tyler Moore
9 **Movie:** Beyond the Law (1973). Lee Van Cleef, Lionel Stander.
11 **Movie:** Salt In the Wound (1972). George Hilton, Klaus Kinsky.

3:05
H **Movie:** Blade Runn

3:10
S **Movie:** Sex Ray

3:30
4 Bob Newhart

4:00
4 Here's Lucy

4:20
S Bizarre 26 (cc)

4:30
4 News
W **Movie:** Time Loves Hero

5:00
11 Biography
S John Barbour's World

5:10
H Inside the NFL

5:30
4 Health Field
7 Family Portrait: Physical and Sexual Aspects of a Relationship
9 Joe Franklin
11 News

## Fri., Oct. 7

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Victory Garden
H Coming Attractions
S The Phenomenon o Benji

6:30
5 Taxi
13 Nightly Business Report
21 Square Foot Gardening
31 News from City Ha
H Sugar Ray's All-Sta
S **Movie:** Murder Among Friends
W News

7:00
2 4 7 News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Fantasy Island
13 MacNeil/Lehrer Newshour
21 Doctor in the Hous
31 Infinity Factor
H Inside the NFL
W Witness Impossible

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Music Video Party

00
Dukes of Hazzard
**Baseball:** Baltimore
rioles vs. Chicago
hite Sox
PM Magazine
Benson (cc)
**Movie:** Harper
alley PTA (1978).
arbara Eden, Ronny
ox.
**Movie:** The Man
ho Died Twice (1970).
uart Whitman.
Washington Week in
eview
Vietnam: A
levision History (cc)
Alberta Hunter: At
e Cookery
**Movie:** Jinxed!
**Movie:** Veronika
oss
**Movie:** The Exorcist
**Movie:** Tempest

30
Healthbeat
Webster
Wall $treet Week
West Side Kids

0
Dallas
Merv Griffin
Lottery (cc)
Six Great Ideas with
ortimer Adler and Bill
oyers
*Vietnam:* A
levision History (cc)
Presente

0
Masterpiece Theatre

:00
Falcon Crest
11 News
Matt Houston (cc)
The Saint
The Emigrant Saga
**Movie:** My Dear
cretary
**Movie:** The World
cording To Garp
**Movie:** Images

:05
**Movie:** Exorcist II

:30
News
Music Video Party
Comedy Clips

40
Kiner's Korner

:00
4 7 News
M*A*S*H
Soap
Odd Couple
Leonard Report

30
**Movie:** The Bermuda
pths (1977). Burl Ives.
Tonight
Thicke of the Night
Nightline
Hawaii Five-O
Honeymooners
Latenight America
**Movie:** Naked Came
Stranger

**MIDNIGHT**
Sanford & Son
**Movie:** The Man
o Loved Women
Duran Duran

20
**Movie:** Amityville II

30
Friday Night Videos
New York Hot Tracks
Outer Limits
Saturday Night

0
Soul Train
**Movie:** Halloween

**Movie:** Outlaw
lies

1:30
9 11 News

1:45
2 **Movie:** Bang the Drum Slowly (1973). Michael Moriarty, Robert DeNiro.

2:00
4 News
5 America's Top Ten
7 Crisis Theatre
9 Joe Franklin
11 Solid Gold

2:10
H Coming Attractions

2:30
5 **Movie:** Hell's Kitchen (1939). Stanley Fields, the Dead End Kids.
W **Movie:** Tempest

2:40
H Inside the NFL
S **Movie:** I Love You.

3:00
4 More Real People
9 **Movie:** Kashmiri Run (1969). Pernell Roberts, Alexandra Bastedo.
11 **Movie:** Generation (1969). David Janssen, Kim Darby.

3:30
4 Mary Tyler Moore

3:36
2 **Movie:** Sarah T. . . Portrait of a Teenage Alcoholic (1975). Linda Blair.

3:45
H **Movie:** Jinxed!

4:00
4 Bob Newhart

4:20
S A Country Music Tribute to Kitty Wells

4:30
4 Here's Lucy

5:00
4 News
11 Biography
W Shorts

5:30
2 Newsmakers
9 **Movie:** The Golden Idol (1954). Johnny Sheffield, Anne Kimball.
11 *Insight*
H Sugar Ray's All-Stars

## Mon., Oct. 10

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 World of Cooking
31 All About TV
S **Movie:** My Favorite Year.

6:30
5 Taxi
13 Nightly Business Report
21 Grant Wood's America
31 A Visit with Reginald Stewart
W News

7:00
2 4 7 News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Fantasy Island
13 MacNeil/Lehrer Newshour
21 Doctor in the House
31 Infinity Factor
W **Movie:** The Road Warrior

7:30
2 The Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Getting Over
H Fraggle Rock

8:00
2 Scarecrow and Mrs. King
4 Boone
5 PM Magazine
7 That's Incredible
9 **Movie:** The Missiles of October (1974). William Devane, Martin Sheen.
11 **Movie:** To Catch a *Thief* (1955). Cary Grant, Grace Kelly.
13 Great Performances: A Lincoln Center Special — Balanchine Ballets. A Tribute to the late choreographer. Stereo simulcast over WNYC-FM.
21 Undersea World of Jacques Cousteau
31 Alberta Hunter: At the Cookery
H Time of Our Lives
N **Movie:** Lola
S **Movie:** Five Days One Summer

8:30
5 Carol Burnett
31 West Side Kids

9:00
2 AfterMASH
4 **Movie:** Adam (1983). Daniel Travanti.
5 Merv Griffin
7 **Football:** Pittsburgh Steelers vs. Cincinnatti Bengals (cc)
21 Nature (cc)
31 Cityscope
W **Movie:** Ghost Story

9:30
2 **Special:** Country Music Association Awards. Willie Nelson and Anne Murray host.
31 Moneymakers
H **Movie:** The Bell Jar

10:00
5 11 News
13 Where Dreams Debut: The North Carolina School of the Arts
21 Jazz In America
31 An Evening with Bill Monroe
N **Movie:** A Clockwork Orange
S **Movie:** Cheech & Chong's Nice Dreams

10:30
11 News

11:00
2 4 News
5 M*A*S*H
9 Soap
11 Barney Miller
13 Austin City Limits
21 Latenight America
W Playboy Magazine

11:30
2 Hart to Hart
4 Best of Carson
5 Thicke of the Night
9 Hawaii Five-O
11 Honeymooners
H **Movie:** So Fine.
S **Movie:** The Sex Machine

12 **MIDNIGHT**
7 News
11 Sanford & Son
W **Movie:** Keys

12:20
N **Movie:** Choice of Arms

12:30
2 Columbo
4 David Letterman
7 Nightline
9 Outer Limits
11 Saturday Night

1:00
5 Hogan's Heroes
7 **Movie:** The Tall T (1957). Randolph Scott, Richard Boone.
S **Movie:** The Exorcist

1:05
H **Movie:** Goin' South

1:30
4 9 11 News
5 Chico and the Man
W **Movie:** Honor Guard

2:00
2 News
5 Best of Midday
9 Joe Franklin
11 Emergency!

2:30
4 More Real People

3:00
4 Mary Tyler Moore
5 Off the Set
9 **Movie:** Thunder Bay (1953). James Stewart, Joanne Dru.
11 **Movie:** Women of the Prehistoric Planet (1966). Wendell Corey.
H Video Jukebox
W **Movie:** The Road Warrior

3:05
S **Movie:** My Favorite Year

3:30
4 Bob Newhart
H **Movie:** It Came From Hollywood

4:00
4 Here's Lucy

4:30
4 News

4:40
S **Movie:** Murder Among Friends

5:00
7 Oceanus—The Marine Environment
11 Biography
W Best of Floyd

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

## Tue., Oct. 11

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Magic of Oil Painting
31 World Chronicle
H **Movie:** Legend of the Wild

6:30
5 Taxi
13 Nightly Business Report
21 Zookeepers
31 News from City Hall
W News

7:00
2 4 7 News

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5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Fantasy Island
13 MacNeil/Lehrer Newshour
21 Doctor in the House
31 Infinity Factor
W Witness the Impossible

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Tony Brown's Journal

8:00
2 The Mississippi
4 A Team
5 PM Magazine
7 **Baseball:** World Series Game # 1
9 **Movie:** I Want To Keep My Baby! (1976). Mariel Hemingway.
11 **Movie:** The Lady Vanishes (1938). Michael Redgrave, Margaret Lockwood. Hitchcock spy classic.
13 Nova (cc)
21 Survival Special
31 Black Focus
H **Movie:** A Cry For Love
N **Movie:** Punishment
S **Movie:** Jinxed
W **Hockey:** Islanders vs. L.A. Kings

8:30
5 Carol Burnett
31 Over Easy

9:00
2 **Movie:** Night Partners (1983). Yvette Mimieux, Diana Canova.
4 Remington Steele
5 Merv Griffin
13 Vietnam: A Television History
21 Masterpiece Theatre: Pictures (cc)
31 Eye On Dance
W **Movie:** Stay As You Are

9:30
31 California Judgement: Trails of Toxic Waste

10:00
4 **Special:** I Love Men. Donna Mills hosts this look at what women look for and love in men.
5 11 News
9 The Saint
13 Television from Scandinavia: For Life's Sake, Let's Fight
21 The Emigrant Saga (cc)
31 Vietnam: A Television History
H **Movie:** Blade Runner
N **Movie:** Winter of Our Dreams
S John Barbour's World

10:30
11 News

11:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Barney Miller
13 Great Performances: Dance In America: "The Green Table"
S **Movie:** Rich and Famous
W **Movie:** My Favorite Year

11:30
2 Magnum, P.I.
4 Tonight
5 Thicke of the Night
7 Nightline
9 Hawaii Five-O
11 Honeymooners

12 **MIDNIGHT**
11 Sanford & Son
H Not Necessarily the News
N **Movie:** Norman Loves Rose

12:30
2 McCloud
4 David Letterman
7 World Series Special: Un-Sung Heroes
9 Children Running Out of Time
11 Saturday Night
H **Movie:** Blind Rage
W **Movie:** My Favorite Year

1:00
5 Hogan's Heroes
7 **Movie:** A Brand New Life (1974). Cloris Leachman, Martin Balsam.
S Loving Friends & Perfect Couples

1:30
4 9 11 News
5 Chico and the Man
S **Movie:** It Came From Hollywood

2:00
2 News
5 **Movie:** The Fighting Seabees (1944). John Wayne, Susan Hayward.
9 Joe Franklin
11 Emergency!
H **Movie:** Dance of the Dwarfs

2:15
W **Movie:** Man On the Roof

2:30
4 More Real People

2:50
S **Movie:** I Love You

3:00
4 Mary Tyler Moore
9 **Movie:** Man Without a Star (1955). Kirk Douglas, Jeanne Crain.
11 **Movie:** The Lemon Drop Kid (1951). Bob Hope, Marilyn Maxwell.

3:30
4 Bob Newhart

3:40
H **Movie:** A Cry For Love

3:45
W **Movie:** The Pirate Movie

4:00
4 Here's Lucy
W **Movie:** Stay As Yo Are

4:30
4 News

5:00
7 Family Portrait: Physical and Sexual Aspects of a Relationship
11 Biography

5:25
H Flashback: The Gr Plague

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

5:40
S **Movie:** The Pride the Yankees

## Weekend, Oct. 8-9

### Sat., Oct. 8

6:00
2 Patchwork Family
4 Rebop
5 Pattern For Living
11 Aprenda Ingles
H **Movie:** Paternity
S Phenomenon of Benji

6:30
4 Carrascolendas
5 Insight
7 News
11 Gigglesnort Hótel
S Irene Moves In

7:00
2 Captain Kangaroo
4 One of a Kind
5 World Tomorrow
7 Davey and Goliath
9 News
11 Return to the Planet of the Apes

7:30
4 LBS Children's Theatre
5 Bullwinkle
7 Little Prince
9 Newark & Reality
11 Pink Panther
13 Mainstream
H Video Jukebox
S **Movie:** The Cobweb

8:00
2 Biskitts
4 Flintstone Funnies
5 Wonderama
7 Best of Scooby Doo
9 Christopher Closeup
11 Tom & Jerry & Friends
13 MacNeil/Lehrer Newshour
31 Carrascolendas
H **Movie:** Harry's War

8:30
2 Saturday Supercade
4 Shirt Tales
5 Make Room for Daddy
7 Monchichis/Little Rascals/Richie Rich
9 Meet the Mayors
11 Herald of Truth
31 Teaching Students with Special Needs

9:00
4 Smurfs
5 Star Search
9 Nine on New Jersey
11 Old Time Gospel Hour
13 Wall $treet Week
31 La Esquina

9:30
2 Dungeons & Dragons
7 Pac-Man/Rubik Cube Hour
9 Davey and Goliath
13 Lawmakers
31 Mundo Real
S **Movie:** The Pride of the Yankees

10:00
2 Dukes
5 Saturday Morning
9 All-Star Wrestling
11 Essence
13 Vietnam: A Television History
31 Sonrisas
H Inside the NFL
W **Movie:** Cheyenne Tornado

10:30
2 Charlie Brown & Snoopy
4 Alvin & the Chipmunks
7 Littles
11 Hee Haw
31 Que Pasa USA?

11:00
2 Benji, Zax & the Alien Prince
4 Mr. T
7 Puppy/Scooby Doo Hour
9 B.J. and the Bear
13 Vietnam: A Television History
H Sitcom

11:30
2 Bugs Bunny/Road Runner
4 Amazing Spider Man & Incredible Hulk
11 At the Movies
H **Movie:** Dance of the Dwarfs

11:45
W Witch's Sister

12 **NOON**
2 Bugs Bunny/Road Runner
5 Get Smart
7 Weekend Specials
9 Hardy Boys/Nancy Drew Mysteries
11 How the West Was Won
13 Open Mind
21 Gourmet Cooking
S **Movie:** It Came From Hollywood

12:30
2 Bugs Bunny/Road Runner
4 Thundarr the Barbarian
5 America's Top Ten
7 American Bandstand
13 America's Black Forum
21 This Old House (cc)

1:00
2 New Fat Albert
4 **Baseball:** Baltimore Orioles vs. Chicago White Sox (if necessary)
5 **Movie:** A Man Called Tiger (1981). Jimmy Wang Yu.
9 **Movie:** The Poppy Is Also a Flower (1966). Yul Brynner, Trevor Howard. U.N. agents investigate a narcotics-related murder.
11 **Movie:** Bruce Lee's Secret. Bruce Li.
13 Presente
21 Victory Garden
H **Movie:** Five Days One Summer
W **Movie:** Full Moon High

1:30
2 Children's Film Festival
7 Pop N' Rocker
13 Great Chefs of New Orleans
21 Square Foot Gardening
S **Movie:** Star Wars

2:00
2 Kidsworld
7 **Movie:** John Paul Jones (1959). Robert Stack, Macdonald Carey.
13 Wine, What Pleasure!
21 Woodwright's Shop

2:30
2 Public Hearing
5 **Movie:** The Bullet Train. Sonny Chiba.
13 Matinee at the Bijou
21 Gourmet Cooking
31 Richard Reeves America

3:00
2 Lorne Green's New Wilderness
9 **Movie:** Gold of the Amazon Women (1979). Bo Svenson, Anita Ekberg. Hunters find a modern-day Amazon civilization.
11 **Movie:** Come Back, Charleston Blue (1972). Godfrey Cambridge, Jonelle Allen.
21 This Old House (cc)
31 Minnesota Meets Moscow: A Soviet/American Town Meeting
H Video Jukebox
W **Movie:** Ghost Story

3:30
2 NCAA Today
21 Victory Garden
H **Movie:** A Cry For Love
S **Movie:** MacArthur

4:00
2 **Football:** TBA
4 Sportsworld
13 Monty Python
21 Square Foot Gardening
31 Wine, What Pleasure!

4:30
7 Sportsbeat
13 Red Barber Remembers
21 Woodwright's Shop
31 California Judgement: Trails of Toxic Waste

5:00
5 Starsky and Hutch
7 Wide World of Sports
9 Battlestar Gallactica
11 Little House On the Prairie
13 There Was Always Sun Shining Someplace: Life In the Negro Baseball League
21 Sesame Street (cc)
31 Our Drinking Water: A Closer Look
W **Movie:** The Eve of Saint Mark

5:30
31 Lawmakers
H **Movie:** Harry's War

6:00
2 Channel 2 the People
4 News
5 Blue Knight
9 Racing From Belmont
11 Star Trek
13 Return of the Great Whales
21 Ascent of Man
31 Searching
S US Festival/Day 1

6:30
2 4 News
7 Where Were You?
9 In Search Of
31 European Journal

7:00
2 7 News
4 Prime of Your Life
5 Welcome Back Kotter
9 The Saint
11 Dance Fever
13 21 Inside Albany
31 Infinity Factor
W **Movie:** Lizzie

7:30
2 Music Magazine
4 This is Your Life
5 All in the Family
7 World Series Special: Un-Sung Heroes
11 Laverne & Shirley
13 Agronsky and Company
21 Wall $treet Week
31 From Jumpstreet
H Sitcom
S **Movie:** It Came From Hollywood

8:00
2 Cutter To Houston
4 **Baseball:** National League East Playoff (if necessary)
5 **Movie:** G-Men (1935). James Cagney, Lloyd Nolan.
7 T.J. Hooker (cc)
9 **Hockey:** Rangers vs. Pittsburgh Penguins
11 **Movie:** Zardoz (1974). Sean Connery, Charlotte Rampling. A futuristic fantasy about the overtaking of one culture by another.
13 Anna Karenina
21 The Nature of Things
31 Ramblin'
H Not Necessarily th News
N **Movie:** Gates of Heaven

8:30
H **Movie:** The Sende
W **Movie:** The World According to Garp

9:00
2 **Movie:** September Gun (1983). Robert Preston, Patty Duke Astin.
7 Love Boat (cc)
13 The Emigrant Sag
21 **Great Performan Special:** Alice In Wonderland
31 NYU Broadcast La
S **Movie:** Star Wars

9:30
31 Six Great Ideas

10:00
5 11 News
31 Music Video Party
H **Movie:** Paternity
N **Movie:** Alphaville

10:30
5 Black News
11 Wall $treet Journ Report
13 **Movie:** Song of Songs (1933). Marlen Dietrich, Brian Ahern
21 Grant Wood's America

11:00
2 4 7 News
5 **Movie:** Butch Cassidy and the Sundance Kid (1969). Paul Newman, Robert Redford.
9 Jackie Gleason
11 Odd Couple
21 Austin City Limits
S Bizarre 26 (cc)
W **Movie:** Roommate

11:30
4 Saturday Night Li
9 Harness Racing Fr Yonkers Raceway
11 Honeymooners
S **Movie:** H.O.T.S.

11:40
H **Movie:** Venom

:45
Sportspeople
**Movie:** Two-Minute arning (1976). ıarlton Heston.

**MIDNIGHT**
**Movie:** Diary of a ıd Housewife (1970). :hard Benjamin, ırrie Snodgress.
Championship estling
Streets of San ıncisco
**Movie:** Bob Le ımbeur

:30
**Movie:** Man On the of

0
Rock TV
**Movie:** Grave of the mpire (1973). William ith, Lyn Peters.
Twilight Zone

0
**Movie:** A Stranger Is tching

5
**Movie:** Our Man In vana (1960). Alec inness, Maureen Iara.
**Movie:** Five Days e Summer

0
News

0
Music Magazine
Mary Tyler Moore
Space: 1999

0
**Movie:** The Rose too (1955). Burt ıcaster.
Mary Tyler Moore
**Movie:** Prince of the y

8
**Movie:** This Child Is ıe (1974). Stephen ıng, Rosemary Prinz.

5
**Movie:** The Sin

0
Gavin/Lott
**Movie:** Deathdream 72). John Marley, ın Carlin.
Emergency!

0
**Movie:** The Sender

0
Bob Newhart

0
Here's Lucy
Life of Riley

0
Bizarre 26 (cc)

0
Best of Groucho

5
Sitcom
**Movie:** The Pride of Yankees

9
**Movie:** Phase IV 74). Nigel Davenport.

0
Biography

5:15
H Video Jukebox

5:30
2 Public Hearing
9 Point of View
11 Christopher Closeup
W Video Music

5:45
11 Davey and Goliath

5:50
5 Time for Timothy

## Sun., Oct. 9

6:00
9 New Jersey Report
11 I Dream of Jeannie
H **Movie:** Tell Me a Riddle

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 This Week in Baseball

7:00
2 Captain Kangaroo
4 Journey to Adventure
5 Jerry Falwell
7 Faith for Today
9 Newark & Reality
11 Robert Schuller
S Hot Wheels

7:30
4 Bob Newhart
7 This Is the Life
9 Jack Van Impe
11 Wild Kingdom
13 Mister Rogers
H Flashback: Fire At the Cocoanut Grove
S C.B. Heroes

8:00
2 Way To Go
4 Austin City Limits
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Wild Kingdom
13 Sesame Street (cc)

8:30
2 For Our Times
4 That Teen Show
7 New York Hot Tracks
9 Day of Discovery
11 Black Star
H Kenny Rogers
S Adventures of Marco Polo, Jr.

9:00
2 Sunday Morning
4 NFL Week in Review
5 Popeye
9 Oral Roberts
11 Tom & Jerry & Friends
13 Don't Look Now

9:30
4 Positively Black
5 Bugs & Porky
7 Tiempo
9 Point of View
11 Josie & the Pussycats
H **Movie:** My Favorite Year

10:00
4 Latin Tempo
5 Woody Woodpecker Hour
7 Best of the Morning Show
9 Mass
11 Pink Panther
13 Reading Rainbow
S **Movie:** Trail of the Pink Panther
W **Movie:** Murder Among Friends

10:30
2 *Face the Nation*
4 Visiones
9 That's the Spirit
11 Three Stooges
13 *Electric Company*

11:00
2 Taking Advantage
4 *First Estate*
5 **Movie:** Tarzan and His Mate (1934). Johnny Weismuller, Maureen O'Sullivan. Two in search of elephant burial grounds try to get Jane to help them.
7 It's Your Business
9 Make Peace With Nature
11 **Movie:** Here Come the Co-Eds (1945). Bud Abbott, Lou Costello. Two caretakers of a girl's school try to pay off its *mortgage.*
13 Ann of the Wolf Clan
21 **Football:** Syracuse vs. Maryland
H Sugar Ray's All-Stars

11:30
2 Newsmakers
4 News 4orum
7 This Week With David Brinkley
9 Rex Humbard
H Fraggle Rock

12 **NOON**
2 Channel 2 the People
4 Meet the Press
9 Robert Schuller
13 Castle
H Olivia Newton-John
S Paper Chase—The First Year
W **Movie:** The Best Years of Our Lives

12:30
2 Bill Parcels/Giants '83
4 NFL '83
7 Directions
11 **Movie:** The Day the Earth Stood Still (1951). Michael Rennie, Patricia Neal. A visitor from outer space arrives in Washington D.C.

1:00
2 **Movie:** Gunfight At the O.K. Corral (1957). Burt Lancaster, Rhonda Fleming.
4 **Football:** Jets vs. Cleveland Browns
5 **Movie:** Scars of Dracula (1971). Christopher Lee, Jenny Hanley. A young couple encounter Dracula.
7 Like It Is
9 **Movie:** Stranger On a Train (1951). Farley Granger, Robert Walker. Hitchcock thriller about murders plotted on a train.
13 Nova
S **Movie:** Ball of Fire

1:30
21 Long Island Sports Network
H **Movie:** Tell Me a Riddle

2:00
7 Eyewitness News Conference
13 **Great Performances Special:** *Alice in* Wonderland

2:30
2 NFL Today
7 Crisis Theatre: Trains of Silence (1966). Jeffrey Hunter, Tippi Hendren.
11 **Movie:** The Bingo Long Traveling All-Stars and Motor Kings (1976). Billy Dee Williams, Richard Pryor. A black baseball team in 1939 makes a breakaway from the Negro National League.

2:45
5 **Movie:** *The Count of* Monte Cristo (1975). Richard Chamberlain, Louis Jourdan. Based on Alexandre Dumas' *novel,* Dante escapes the dungeon to find a precious fortune.

3:00
2 **Football:** Giants vs. Philadelphia Eagles
9 **Movie:** Shadow of a Doubt (1943). Teresa Wright, Joseph Cotten. Merry widow murderer hides out in small California town.
H Flashback: Fire At the Cocoanut Grove
S **Movie:** Hot Wheels
W **Movie:** Prince of the City

3:30
7 Olympiad
13 21 Sneak Previews
S **Movie:** The Hasty Heart

4:00
4 NFL Post-Game
13 Tony Brown's Journal
21 **Movie:** Ladies Crave Excitement
31 Washington Week in Review
H Sugar Ray's All-Stars

4:30
4 **Baseball:** National League East Playoff (if necessary)
7 Greatest Sports Legends
11 **Movie:** Murder by Decree (1979). Christopher Plummer, James Mason. Sherlock Holmes investigates the work of Jack the Ripper.
13 Mainstream
31 Lawmakers
H **Movie:** Taps

5:00
5 Bionic Woman
7 Entertainment This Week
9 S.W.A.T.
13 Innovation
31 *Inside Washington*

5:30
13 Firing Line
21 The Whales That Wouldn't Die
31 Cityscope

6:00
5 **Movie:** Fuzz (1972). Burt Reynolds, Raquel Welch. Detectives try to solve *some forewarned* killings.
7 News
9 Hawaii Five-O
21 *Numero Uno*
31 All About TV
S **Movie:** Trail of the Pink Panther
W **Movie:** *Halls of* Montezuma

6:30
7 News
13 Ireland: A Television History
21 Matters of Life and Death
31 Searching
H *Kenny Rogers*

7:00
2 60 Minutes
4 *First Camera*
7 Ripley's Believe It or Not
9 Switch
11 Solid Gold
21 Inside Albany
31 Infinity Factor

7:30
13 Cold War Game
21 Israeli Diary
31 Rebop
H *Fraggle Rock*

8:00
2 Alice
4 **Baseball:** Baltimore Orioles vs. Chicago White Sox (if necessary)
5 Star Search
7 Hardcastle & McCormick
9 Straight Talk
11 Salute!
13 Nature
21 Murder Most English: Murder Must Advertise
31 **Movie:** College
H **Movie:** My Favorite Year
N **Movie:** Every Man for Himself
S **Movie:** The World According To Garp
W **Movie:** Halloween III

8:30
2 One Day At a Time

9:00
2 Jeffersons
4 **Movie:** Bustin' Loose (1981). Richard Pryor, Cicely Tyson.
5 **Special:** Road To Sarajevo. Preview of 1984 Winter Olympic Games hosted by Jean-Claude Killy.
7 **Movie:** The Making of a Male Model (1983). Joan Collins.
9 New Jersey Report
11 **Special:** Paul Newman: The Man and His Movies
13 Masterpiece Theatre: Pictures (cc)
21 **Movie:** Yes Sir, That's My Baby
31 Reflections

9:30
2 Goodnight, Beantown
9 Meet the Mayors
11 At the Movies
31 Presente
H Olivia Newton-John
W **Movie:** I'm Going To Be Famous

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Good Neighbors
31 Oye Willie
N **Movie:** Time Stands Still

10:30
5 Sports Extra
11 From the Editor's Desk
13 Monty Python
21 Fawlty Towers
31 Amanecer Music Special
S Bizarre 1 (cc)

11:00
2 4 7 News
5 Off the Set
9 World Tomorrow
11 Odd Couple
13 Video/Film Review
H **Movie:** Blade Runner
S **Movie:** Prince of the City

11:30
5 David Susskind
9 It Is Written
11 Honeymooners
13 Goodies
W **Movie:** Foxtrot

11:45
2 Sports Update
4 **Movie:** Touched By Love (1980). Deborah Raffin, Diane Lane.
7 Eyewitness Sports Special

12 ***MIDNIGHT***
2 **Movie:** Goodbye Columbus (1969). Richard Benjamin, Ali MacGraw.
7 **Movie:** Dr. Phibes Rises Again (1972). Vincent Price, Peter Cushing.
9 **Movie:** Fort Apache (1948). John Wayne, Henry Fonda. A *colonel's stubborness* causes his troop's massacre by the Apache Indians.
11 *Star Trek*
N **Movie:** Loves of a Blonde

1:00
11 Twilight Zone
H **Movie:**The Exorcist
W Dionne Warwick

1:30
11 News

1:45
4 Mary Tyler Moore

1:50
7 **Movie:** Dunwich *Horror* (1970). *Sandra* Dee, Dean Stockwell.

2:00
2 News
7 **Movie:** The Garden of Allah (1936). Marlene Dietrich, Charles Boyer.
11 Space: 1999
S **Movie:** Das Boot (subtitles)

2:15
4 Positively Black

2:30
9 Make Peace with Nature

2:45
4 First Estate

3:00
9 **Movie:** Slightly Scarlet (1956). Rhonda Fleming, Arlene Dahl. A gang leader enters into the politics of city government.
11 Kung Fu

3:05
H **Movie:** Taps

4:00
11 Life of Riley

4:30
11 Best of Groucho

4:35
S *Bizarre* 1 (cc)

5:00
7 Social Problems and Classroom Guidance
11 Biography
S **Movie:** The Hasty Heart

5:10
H Olivia Newton-John

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

# RESTAURANT DIRECTORY

| KEY TO ABBREVIATIONS | |
|---|---|
| B | **Breakfast** |
| Br | **Brunch** |
| L | **Lunch** |
| D | **Dinner** |
| S | **Supper** |
| (I) | **Inexpensive—Mostly $15 and under*** |
| (M) | **Moderate—Mostly $15-$35** |
| (E) | **Expensive—Mostly $35 and over*** |
| AE | **American Express** |
| CB | **Carte Blanche** |
| DC | **Diners Club** |
| MC | **MasterCard** |
| V | **Visa** |
| Formal: | **Jacket and tie** |
| Dress Opt: | **Jacket** |
| Casual: | **Come as you are** |

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

## Manhattan

### Lower New York

**AMAZONAS—492 Broome St.,** 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC, MC.

**AMERICAN HARVEST—3 World Trade Center, in the Vista International,** 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

**CAPSOUTO FRERES—451 Washington St.,** 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

**CINCO DE MAYO—349 W. Broadway,** 226-5255 Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

**THE COHO—11 Fulton St.,** 608-0507. Dress opt. American-Seafood. Spcls: market selection of fresh fish, lobsters from tank, Coho salmon. Res. sug. L daily 11:30-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Pianist nightly from 6. **(M)** AE, CB, DC, MC, V.

**EDO GARDEN—104 Washington St.,** 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

**FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts.,** 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

**GIOVANNI'S ATRIUM—100 Washington St., at Rector St.,** 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

**GORDON'S—38 MacDougal St., nr Prince St.,** 475-7500. Casual. American. Spcls: poached salmon, steak salad, grilled lamb chop. L Mon.-Fri. noon-3. Br Sun. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Outdoor garden. **(M)** AE.

**GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts.,** 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

**GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International,** 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

**GROTTA AZZURRA—387 Broome St.,** 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

**HARBOR CLUB—55 Water St., 3rd Fl. Plaza.,** 952-0604. Casual. American-Continental. Spcls: N.Y. sirloin steak au poivre, fillet of sole meunière, seafood mixed-grill. Res. sug. Open Mon.-Tues. 11:45-7:30, Wed.-Fri. to 8:30. Pianist Mon.-Fri. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

**THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse,** 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

**NEW DEAL—152 Spring St.,** 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

**PARADIS — 260 W. Broadway,** 925-8463. Casual. International. Spcls: garlic souffle, noisette of lamb in five onion sauce, turbans of sole in champagne sauce. Res. sug. D Mon. - Sat. 6.30 - 12.30. Private parties for 35. **(E) Brasserie:** Casual. French. Spcls: hamburger, charcuterie, bouillabaisse. Open Mon. - Thurs. noon - 2 a.m., Fri. to 4 a.m., Sat. 6 - 4 a.m. Closed Sun. **(I)** AE, MC, V.

**PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs,** 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

**RACHEL'S—25 Hudson St., at Duane Park,** 334-8155. Casual. American. Spcls: baby back ribs, steamed vegetable medley with cheese fondue, fresh fish daily. L Mon.-Fri. 11-5. D Mon.-Fri. 5-1 a.m., Sat. to 11, Sun. to 10. Private parties. Ent. **(I)** AE, CB, DC, MC, V.

**RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts.,** 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

**RUGGERO—194 Grand St.,** 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

**S.O.B.'S—204 Varick St., at Houston St.,** 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

**S.P.Q.R.—133 Mulberry St.,** 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

**TENNESSEE MOUNTAIN—143 Spring St., at Wooster St.,** 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

**WINDOWS ON THE WORLD—One World Tra Center,** 938-1111. 107 stories atop Manhattan. F mal. American-International. Membership club a (nonmember surcharge). D Mon.-Sat. 5-10. Ta d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. ( **Cellar in the Sky:** Wine cellar setting. 7-course with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). H d'Oeuvrerie & City Lights Bar:** Jacket required. ternational hors d'oeuvres. Open Mon.-Sat. 3-1 a (cover after 7:30), Sun. to 9 (cover after 4). No Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC

### Greenwich Village

**A TASTE OF INDIA—181 Bleecker St.,** 982-08 Casual. Indian. Spcls: chicken tandoori. Res. sug Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to m night, Sat. 3-midnight, Sun. 4-11:30. Complete L & **(I-M)** AE, DC, MC

**BIANCHI & MARGHERITA—186 W. 4th** 242-2756. Dress opt. Northern Italian. Spcls: com nation of chicken in champagne sauce, fettucc primavera, insalata di mare. Res. sug. D only M Sat. 5-1. Complete D. Ent. by opera and popular si ers. Closed Sun. **(M)** AE, CB, DC, MC

**THE COACH HOUSE—110 Waverly Pl.,** 777-03 Formal. American. Spcls: rack of lamb, striped b steak au poivre. Res. nec. D only Tues.- 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC

**CUISINE DE SAIGON—154 W. 13th St.,** 255-60 Casual. Vietnamese. Spcls: lemon grass chick crispy duck with hoisin sauce, barbecued p skewer. Res. sug. D only Tues.-Sun. 3-midni Closed Mon. **(M)**

**DA SILVANO—260 Sixth Ave.,** 982-0090. Cas Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.- 6-11:30, Sun. 5-11. **(M)** No Credit Ca

**EL CHARRO—4 Charles St., bet. 10th & 11th** 242-9547. Casual. Spanish-Mexican. Res. sug. O Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a Sun. 1-midnight. Also **El Charro Espanol—58 34th St.,** 689-1019. **(I)** AE, DC, MC

**EL COYOTE—774 Broadway, bet. 9th & 10th S** 677-4291. Casual. Mexican. Spcls: large comb tion plates, chili rellenos, shrimp con salsa verd daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to n night. **(I)** AE, MC

**GARVIN'S—19 Waverly Pl.,** 473-5261. Cas American-Continental. Spcls: medaillons de boe la Scandinave, entrecôte Veneziana, roast duck with blueberry brandy sauce. Res. sug. L Mon.- 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.- from 10. **(M)** AE, CB, DC, MC

**GOTTLIEB'S—343 Bleecker St., at W. 10th** 929-7800. Casual. Pub. International. Spcls: wh fish, gaucho steak, fresh vegetables oriental styl daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC

**GUADALAJARA—49 Carmine St.,** 807-74 Casual. Mexican-Spanish. Spcls: chicken Acapu mariscadas in green sauce, paella Valenciana. sug. Open daily 11:30 a.m.-11:30 p.m. Private par for 30. **(I)** AE, DC, MC

**JOHN CLANCY'S—181 W. 10th St., at Seve Ave.,** 242-7350. Casual. American-Seafood. Sp lobster American, swordfish grilled over mesq shrimp with mustard and dill sauce. Res. nec. D d 6-11:30. **(M)** AE, CB, DC, MC

**LA GAULOISE—502 Sixth Ave., at 13th** 691-1363. Casual. French. Spcls. of the day. nec. L Mon.-Fri. noon-3. D and after theater S d 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC

**LA RIPAILLE—605 Hudson St., nr. W. 12th** 255-4406. Casual. French. Spcls: broccoli mo with lemon butter, bass in puff pastry with raspb vinegar sauce, veal scaloppine with morels, d breast with Campari sauce. D Mon.-Sat. 5:30-11 Closed Sun. **(M)** AE, MC

**LA TULIPE—104 W. 13th St.,** 691-8860. Cas French. Spcls: papillote de red snapper aux légu fondants, langue Valenciennoise. Res. nec. D Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC

**PIZZAPIAZZA — 785 Broadway, at 10th** 505-0977. Casual. American. Spcls: guacam hamburger, variety of deep dish pizza, salads, c cheesecake. Open Sun. - Thurs. 11.30 - 1 a.m. , - Sat. to 3 a.m. Private parties for 40. **(I)** MC

**NCON DE ESPANA—226 Thompson St.,** 75-9891. Casual. Spanish. Spcls: assorted seafood vith green, garlic, or egg sauces. L Sat.-Sun. noon-3. Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist venings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. oon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. nt Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

**VILLA—62 Charles St., at W. 4th St.,** 929-3189. asual. Spanish. Spcls: paella à la Valenciana, marisada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-idnight, *Fri.-Sat. to 1 a.m., Sun. noon-midnight.* **I-M)** AE, DC, V.

**XARKANA—64 W. 10th St.,** 254-5800. Casual. merican Regional. Spcls: fried chicken, barbecued teaks, crawfish. Res. nec. D daily 6-midnight. S ues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private arties. **(M)** AE.

**NY ROMA'S — 450 Sixth Ave., bet. 10th - 11th ts.,** 505-7000. Casual. American. Spcls: ribs, hicken, steak, salad. Open Mon. - Sat. 11 a.m. - 4 .m., Sun. from noon. Happy hour 4 - 7 & midnight - a.m. Ent. nightly. **(I)** AE, MC, V.

**FIFTH AVENUE—24 Fifth Ave., at 9th St.,** 75-0880. Casual. *French. Spcls: ballotine of crayish,* ravioli with sweetbreads, red snapper with bouilabaisse sauce, white chocolate mousse. Res. sug. L lon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D aily 5:30-11. **(M)** AE, CB, DC, MC, V.

**RAINIAN RESTAURANT & CATERERS—140 econd Ave., bet. 8th & 9th Sts.,** 533-6765. Casual. astern European home cooking. Spcls: stuffed cabage, kasha varnishkes, borscht. Open Sun.-Thurs. *oon-11, Fri.-Sat. to midnight.* **(I)** *No Credit Cards.*

**WAVERLY INN—16 Bank St., off Greenwich** ve., 929-4377. Casual. Regional American. Spcls: idiv. chicken pot pie, stuffed roast duckling, southrn fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D lon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. r. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

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### 14th-42nd Streets, East Side

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**PLAUSE—360 Lexington Ave., at 40th St.,** 87-7267. Cabaret-style shows, singing waiters and aitresses. Casual. American-Continental. L Mon.-ri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, MC, V.

**E BACK PORCH—488 Third Ave., at 33rd St.,** 85-3828. *Casual. Continental. Spcls: veal chop Salatore,* double rib stuffed pork chops, red snapper en apillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. r Sun. noon-5. Ent. nightly. Sidewalk cafe. **(M)** AE, CB, DC, MC, V.

**YSTAL FOUNTAIN—Grand Hyatt Hotel, Park ve., at 42nd St., (Grand Central),** 850-5998. asual. Continental. Res. sug. Open 6:30 a.m.-midight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 m.-2 p.m. **(M)** AE, CB, DC, MC, V.

**PARADOR CAFE—325 E. 34th St.,** 679-6812. asual. Mexican. Spcls: chicken Parador, shrimp alaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

**RNIE'S SECOND AVENUE STEAK PAROUR—311 Second Ave., at 18th St.,** 228-9280/ 75-9258. Casual. American. Spcls: steak, chops, bster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, i.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

**MBELLI—238 Madison Ave., at 37th St.,** 35-8727/685-8728. Dress opt. Northern Italian. *cls: panzerotti, tortellini, veal rollatini with green odles.* Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 10:30, Sat. 4-11. Private parties for 25. Closed Sun. **I)** AE, CB, DC, MC, V.

**RLEY STREET—547 Second Ave., at 30th St.,** 35-9659. Casual. Continental. Spcls: veal porteruse, English lamb steak, seafood stuffed sole. Res. g. L Mon.-Fri. noon-4. D daily 5-midnight. Chamagne Br Sat.-Sun. noon-4. Private parties. Pianist hurs.-Sat. *eves.* & Br. **(M)** AE, DC, MC, V.

**NAN BALCONY EAST—386 Third Ave., bet. 7th-28th Sts.,** 725-1122. Casual. Hunan. Spcls: ngsze chicken, soong tze scallops, chen pi beef. s. sug. L daily noon-3:30. D daily 3:30-1 a.m. Sat.-n. dim sum Br. **(I)** AE, CB, DC, MC, V.

**THINGS TO EAT—101 Park Ave., at 41st St.,** 37-1045. Casual. American. Spcls: salads, sandiches, hamburgers, veal scaloppine. B Mon.-Fri. 10:30. L Mon.-Fri. 10:30-4. Closed Sat.-Sun. **(I)** No Credit Cards.

**NNA—18 E. 18th St.,** 675-7900. Casual. Contintal. Spcls: brook trout, gravlax, tuna tartar, seaod fettuccine. Res. nec. Open daily 11 a.m.-2 a.m. **M)** AE, MC, V.

**LA COLOMBE D'OR—134 E. 26th St.,** 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette *d'agneau aux herbes, ratatouille. Res. nec.* L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

**LA TOJA—519 Second Ave., at 29th St.,** 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

**LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts.,** 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

**MINDY'S—212 E. 42nd St., in the Harley Hotel,** 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

**OYSTER BAR & RESTAURANT—Grand Central Terminal,** 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

**PASTRAMI FACTORY—333 E. 23rd St.,** 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

**PETE'S TAVERN—129 E. 18th St., at Irving Pl.,** 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

**RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel.,** 685-7676. Dress opt. American-Continental. *Spcls: chicken Jack Daniels, calves liver, roast prime* ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

**SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts.,** 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

**TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central)** 850-5999. Jacket required. Nouvelle-Continental. Spcls: terrine of sole with lobster and truffles, smoked shrimp and Louisiana crayfish with wild mushrooms, tournedos of veal with wild mushrooms and crème fraîche. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pre-theater D 5:30-7:30. Ent. Mon.-Sat. 5:30-1. Closed Sun. **(M)** AE, CB, DC, MC, V.

**TUESDAY'S—190 Third Ave., at 17th St.,** 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—** 246 Columbus Ave., bet. 71st & 72nd Sts., 877-3900. **Tuesday's '76'** — 1461 First Ave., at 76th St., 879-7676. **(I)** AE, MC, V.

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### 14th-42nd Streets, West Side

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**THE BALLROOM—253 W. 28th St.,** 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.-Fri. noon-3. Br Sun. noon-4. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V.

**CAFÉ SEIYOKEN—18 W. 18th St.,** 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

**CHEERS—120 W. 41st St.,** 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC, V.

**DINO CASINI'S—132 W. 32nd St.,** 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

**EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel,** 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

**KEENS—72 W. 36th St.,** 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

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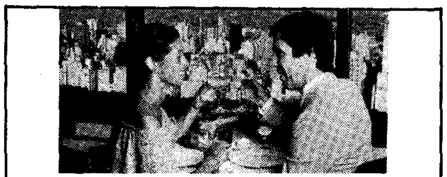

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# RESTAURANT DIRECTORY

**NEW HANKOW—132 W. 34th St.,** 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

**OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts.,** 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

**PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts.,** 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

**SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts.,** 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

**37th STREET HIDEAWAY—32 W. 37th St.,** 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

## 43rd-56th Streets, East Side

**ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg.,** 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

**AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel,** 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

**AMBROSIA—216 E. 49th St.,** 838-6662. Dress opt. Continental. Spcls: escalope of veal, lacquered roast duckling. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. **(M)** AE, DC, MC, V.

**AU MANOIR—120 E. 56th St.,** 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Shoppers spcl. D 5:30-7:15. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

**THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental,** 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. (M-E) **Terrace:** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 5:30-10:30. AE, CB, DC, MC, V.

**CAFE VERSAILLES—151 E. 50th St.,** 753-3884. Jackets required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

**CITY LUCK—127 E. 54th St.,** 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

**CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel,** 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

**FOUR SEASONS—99 E. 52nd St.,** 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

**GIAMBELLI 50TH RISTORANTE—46 E. 50th St.,** 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

**HUNAM—845 Second Ave., at 45th St.,** 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

**IL MENESTRELLO—14 E. 52nd St.,** 421-7588.
mal. Northern Italian. Res. nec. L Mon.-Sat. noo
D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed
**(M)** AE, DC

**IL RIGOLETTO—232 E. 53rd St.,** 759-9384. D
opt. Northern Italian. Spcls: langostina marin
homemade pasta. Res. nec. L Mon.-Fri. noon-
Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L &
Closed Sun. **(M)** AE, CB, DC, MC

**LA BIBLIOTHEQUE—341 E. 43rd St.,** 661-5
Dress opt. French. Spcls: veal chop, poached saln
Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midni
Banquets for 10-150. Closed Sun. **(M)**
AE, CB, DC, MC

**LA CÔTE BASQUE—5 E. 55th St.,** 688-6525.
mal. French. Spcl: côte de veau à la creme d'he
fraîches, le cassoulet du Chef Toulousain, bay s
lops sautées aux amandines. Res. nec. L Mon.
noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Cl
Sun. **(M-E)** AE, CB, DC, MC

**LA PETITE MARMITE—5 Mitchell Pl., corne
49th St. & First Ave.,** 826-1084. Dress opt. Fre
Spcls: noisette de veau princesse, mousseline de
mon, tarte aux pomme l'Alsacienne. Res. sug. L M
Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30
Private parties for 40. Closed Sun. **(M)**
AE, CB, DC, MC

**LA RÉCOLTE—110 E. 49th St.,** 421-4389. For
French. Spcls: bouillabaisse, breast of quail with
sins, medaillons of venison with red and white
sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.
6-11. Closed Sun. **(E)** AE, CB, DC, MC

**LAURENT—111 E. 56th St.,** 753-2729. For
French-Continental. Spcl: duckling bigarade.
nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30,
from 5. Complete L. **(M-E)** AE, CB,

**LELLO RISTORANTE—65 E. 54th St.,** 751-1
Formal. Italian. Spcls: spaghettini primavera, pet
pollo Valdostana, scaloppine Castellana. Res. su
Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.
to 11. Closed Sun. **(M-E)** AE, CB, DC, MC

**LE PERIGORD—405 E. 52nd St.,** 755-6244. For
French. Spcls: confit de canard, mignon de v
crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D M
Fri. 5:15-10:30, Sat. to 11. Complete L & D. Pri
parties for 30. Closed Sun. **(E)** AE, CB, DC, MC

**LUTECE—249 E. 50th St.,** 752-2225. Formal. Fre
Spcls: escalope de saumon à la moutarde, rognon
veau au vin rouge, médaillons de veau aux mori
Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6
Closed Sun. **(E)** AE, CB,

**MAHARLIKA L'AUBERGE PHILIPPINE À N
YORK—556 Fifth Ave., at 46th St.,** 719-4
Casual. Philippine. Spcls: stuffed shrimp/milk
ox tongue, adobo, chicken Manila. Res. sug. L M
Fri. 11:30-2:30. D Mon.-Sat. 6-11. Cocktails M
Fri. 5-7. Complete L. Closed Sun. **(I)** AE, MC

**MARIANAS—986 Second Ave., bet. 52nd &
Sts.,** 759-4455. Dress opt. Seafood. Spcls: bou
baisse, fresh swordfish, salmon. Res. sug. L Mon
noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun.
AE, CB, DC, M

**MAUDE'S—Lexington Ave. & 51st St.,** 753-1
Casual. American-Continental. Spcls: angel
pasta with broccoli & shrimp, prime ribs, scall
shrimp pernod. B daily 7-9:30. Buffet L Mon.
11:30-2:30. D daily 5-midnight. Snack menu
11:30 a.m.-midnight. Champagne buffet Br
11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)**
AE, CB, DC, M

**MIMI'S—984 Second Ave., at 52nd St.,** 688-4
Casual. Italian. Spcls: mussel & clam combina
fettuccine Alfredo, veal parmigiana. Open Mon
noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight
open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. (
AE, CB, DC, M

**NADDEO'S STEAK & LOBSTER HOUSE—2
49th St.,** 644-9100. Dress opt. American-Ita
Spcls: sirloin steak, lobster, veal piccata. Res. n
Mon.-Fri. noon-3. D daily 5-midnight. Private pa
for 45-150. (Open from 10/5) **(E)**
AE, CB, DC, M

**PALM—837 Second Ave.,** 687-2953. Casual. A
can. Spcls: steak, lobster. Open Mon.-Fri.
10:45, Sat. 5-11. Closed Sun. **(E)**
AE, CB, DC, M

**PEN & PENCIL—205 E. 45th St.,** 682-8660.
opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-
Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-th
spec. D 4:30-7. Valet parking from 7. Party
avail. by advance res. **(M)** AE, CB, DC, M

**PENG TENG—219 E. 44th St.,** 682-8050. Ca
Hunan. Spcls: chicken three flavors, vegetable
minced squab soup in bamboo container. Res.
Open daily noon-11 p.m. **(M)** AE, CB

**THE QUILTED GIRAFFE—955 Second Ave.,
50th & 51st Sts.,** 753-5355. Formal. French nou
cuisine. Spcls: beluga caviar beggars purses, tr

avioli, confit of duck, strudel of crabmeat. Res. nec. Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)**
AE, CB, DC, MC, V.

**E RENDEZVOUS—21 E. 52nd St., in Berkshire** lace, 753-5970. Dress opt. Nouvelle cuisine. Res. ig. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 0:30-12:30. Br Sat.-Sun. noon-5. **(M)**
AE, CB, DC, MC, V.

**SSIAN BEAR—139 E. 56th St.,** 355-9080. asual. Russian-American. Spcls: hot borscht, blini ith red caviar, pelmeni, pirojski. Res. sug. L Mon.- ri. *noon*-3:30. D *daily* 5-*midnight*. Gypsy *orchestra* ightly. **(M)** AE, CB, DC, MC, V.

**JOHN—361 E. 49th St.,** 751-0416. Casual. merican. Spcls: seafood platter, New York sirloin, amburgers. L Mon.-Fri. noon-4. D daily 5-11. Br at.-Sun. noon-4. **(I)** AE, CB, DC, MC, V.

**INBASHI—280 Park Ave., on 48th St.,** 661-3915. ress opt. Tatami and western seating for Japanese od. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

**ITH & WOLLENSKY—Third Ave. & 49th St.,** 53-1530. Dress opt. American. Spcls: 16-oz steak, 4- 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, i. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)**
AE, CB, DC, MC, V.

**NDOOR—40 E. 49th St.,** 752-3334. Casual. North dian. Spcls: tandoori chicken, alu paratha, chicken ka masala. Res. sug. L daily noon-3. D daily 30-11. Buffet L. Private parties for 100. **(M)**
AE, CB, DC, MC, V.

**NG'S CHARIOT—236 E. 53rd St.,** 355-5096. asual. Szechuan. Spcls: Szechuan lamb, marvelous ef, *smoked duck*. Res. *sug*. L daily *noon*-3. D Mon.- urs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

**SCANA—246 E. 54th St.,** 371-8144. Formal. orthern Italian. Spcls: paglia e fieno, veal Toscana. s. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)**
AE, CB, DC, MC, V

**TTORIA—Pan Am Bldg., at 45th St.,** 1-3090. Casual. Italian. Spcls: pasta, homemade stry & ice-cream, *cappuccino*. L Mon.-Sat. :30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 11. Closed Sun. **(I)** AE, CB, DC, MC, V.

**ANON ROOM—455 Madison Ave., bet. 50th & st Sts., in the Helmsley Palace,** 888-7000. cket required. French-Continental. Spcls: fricassée lobster & scallops in a saffron sauce, crisp Long and duckling, scalloped breast of chicken with targon and crème fraîche. Res. sug. B daily 7-11. L on.-Fri. *noon*-2:30. Br Sat.-Sun. *noon*-2:30. D daily 30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

**YANG — 34 E. 51st St.,** 688-5447. Dress opt. king-Shanghai. Spcls: shrimp in green lemon uce, Tse Yang chicken, roast duck Peking style. s. sug. L daily noon - 3. D daily 6 - midnight. Prite parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

**LDORF-ASTORIA—301 Park Ave., bet. 49th & th Sts.,** 355-3000. **Bull and Bear:** Dress opt. Brit- -American. *Spcls: beef, seafood. Res. sug.* L daily on-3. D daily 5-10. S daily 10:30-12:30 a.m. Cock- ls 3-1 a.m. **(M). Peacock Alley Restaurant & cktail Lounge:** Jacket required. Continental- uvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, t. 7-10:30, Sun. 8-10:30. L noon-2:30. D 30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. t. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. :30-2:45. **(M-E). The Waldorf Cocktail Terrace:** a daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** sual dining and snacks. B Mon.-Sat. 7-11:30, Sun noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. mplete D. S to 11:45 p.m. Cocktails noon-11:45. **Harry's Bar:** Cocktails daily 1 p.m.-3 a.m.
AE, CB, DC, MC, V.

### 43rd-56th Streets, West Side

**UZZI—37 W. 56th St.,** 489-8111/489-8110. sual. Northern Italian. Spcl: veal chop Milanese. en Mon.-Fri., Sun. noon-11:30, Sat. to midnight. mplete L & D. Banquet room 20-100. **(M)**
AE, CB, DC, MC, V.

**FOURCHETTE—342 W. 46th St.,** 245-9744/ 6-1960. Dress opt. French. Spcls: moules marire, duckling bigarade, seafood Bercy. Res. nec. L n.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. osed Sun. **(M)** AE, CB, DC

**ONQUIN—59 W. 44th St.,** 840-6800. Dress opt. o dining rooms. Continental. Res. sug. L noon-3. D n.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 0-12:30. Free D parking 5:30-1 a.m. **(M)**
AE, CB, DC, MC, V.

**ASSEMBLY STEAK & FISH HOUSE—16 W. st St.,** 581-3580. Dress opt. Steakhouse. Spcls: aranteed prime beef, fresh fish, lobster. Res. sug. *on.-Fri.* 11:30-3. D *Mon.-Fri.* 4:30-10. *Pre-theater* Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

**AU TUNNEL—250 W. 47th St.,** 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

**BARBETTA—321 W. 46th St.,** 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

**BEN BENSON'S STEAK HOUSE—123 W. 52nd St.,** 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)**
AE, CB, DC, MC, V.

**BOMBAY PALACE—30 W. 52nd St.,** 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

**CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel,** 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)**
AE, CB, DC, MC, V.

**CELESTIAL EMPIRE—144 W. 46th St.,** 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. **(I)** AE, DC, MC.

**FOOD AMONG THE FLOWERS—18 W. 56th St.,** 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

**FRANKIE AND JOHNNIE—269 W. 45th St.,** upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

**FRENCH SHACK—65 W. 55th St.,** 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)**
AE, CB, DC, MC, V.

**FRERE JACQUES—151 W. 48th St.,** 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

**GEORGES REY—60 W. 55th St.,** 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)**
AE, DC, MC, V.

**HO HO—131 W. 50th St.,** 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)**
AE, CB, DC, MC, V.

**HURLEY'S—1240 Ave. of Americas, at 49th St.,** 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)**
AE, CB, DC, MC, V.

**ITALIAN PAVILION—24 W. 55th St.,** 753-7295/ 586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

**JACK KAPLAN'S AT WEST 47th—71 W. 47th St.,** 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)**
AE, DC, MC, V.

**JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.)** 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)**
AE, CB, MC, V.

**JOES PIER 52—163 W. 52nd St.,** 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)**
AE, CB, DC, MC, V.

**KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza,** 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 *a.m.* Ent. *nightly*. **(M)** AE, CB, DC, MC, V.

**LA BONNE SOUPE—48 W. 55th St.,** 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

**LA CRÊPE CAFE—57 W. 56th St.,** 247-1136. Casual. French. Spcls: crêpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 *a.m.*-11:30 *p.m., Fri.-Sat. to midnight. Br Sat.-Sun.* 11:30-4:30. **(I)** AE, CB, DC, MC, V.

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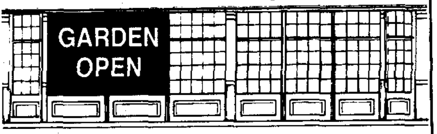

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# RESTAURANT DIRECTORY

**LA GRILLADE—845 Eighth Ave., at 51st St.,** 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

**LES PYRENEES—251 W. 51st St.,** 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

**MOVENPICK—790 Seventh Ave., at 51st St.,** 582-0716. Casual. Continental-Swiss. Spcls: fondue, wiener schnitzel, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-midnight. Pianist 5-8 daily. **(M)** AE, CB, DC, MC, V.

**NICK & GUIDO—334 W. 46th St.,** 974-9895. Dress opt. Northern Italian. Spcls: risotto barolo, fusilli alla vodka, gnocchi alla bava, veal Valdostana. Res. sug. L Mon.-Sat. noon-3:30. D Mon.-Sat. 5-11:30. Bar open til midnight. Closed Sun. **(M)** AE, MC, V.

**PATSY'S—236 W. 56th St.,** 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

**POOR RICHARDS—39 W. 53rd St.,** 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

**RAINBOW ROOM—30 Rockefeller Plaza,** 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

**RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel,** 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

**SEA FARE OF THE AEGEAN—25 W. 56th St.,** 581-0540. Jacket required. American-Mediterranean seafood. Spcl: bouillabaisse Marseillaise. Res. sug. L Mon.-Sat. noon-3, Sun. 1-3. D daily 3-11. **(M-E).** AE, CB, DC, MC, V.

**STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts.,** 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

**TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor.** 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

**"21" CLUB—21 W. 52nd St.,** 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

**WARWICK HOTEL—54th St. & Ave. of the Americas,** 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

## 57th-60th Streets

**AMY'S—147 W. 57th St.,** 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

**CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park,** 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

**GAYLORD—50 E. 58th St.,** 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

**GIAN MARINO—221 E. 58th St.,** 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

**GIRAFE—208 E. 58th St.,** 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

**INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South,** 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

**KAPLAN'S AT THE DELMONICO—59 E. 59th St.,** 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

**LA CAMELIA—225 E. 58th St.,** 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

**LE CHANTILLY—106 E. 57th St.,** 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

**LE PATIO—118 W. 57th St., in the Hotel Parker Meridien,** 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

**LE STEAK—1089 Second Ave., bet 57th & 58th Sts.,** 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

**LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's,** 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

**LE VEAU D'OR—129 E. 60th St.,** 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. **(M)** AE.

**THE MAGIC PAN—149 E. 57th St.,** 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

**MAURICE—118 W. 57th St., in the Hotel Parker Meridien,** 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

**NIRVANA—30 Central Park So.,** 486-5700. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Private parties. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

**PARK ROOM—36 Central Park S., in the Park Lane Hotel,** 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

**PLAZA HOTEL—Fifth Ave. & 59th St.,** 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. Pre-theater D 5:30-7:30. D Mon.-Sat. 6-10, Sun. from 5:30. Pianist Mon.-Fri. 6-10. **(M-E) (M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-1 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

**REGINE'S—502 Park Ave., bet. 59th & 60th Sts.,** 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

**RIO DE JANEIRO BOAT 57—41 W. 57th St.,** 935-1232. Dress opt. Brazilian-Portuguese-Seafood. Spcls: mariscada, camarao à Baiana, combination Boat 57 (for 2). Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

**SHEZAN—8 W. 58th St.,** 371-1414. Dress opt.
stani. Spcls: tandoori chicken, sag gosht, brochet
seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.
6-11. Private parties. Closed Sun. **(M)**
AE, DC, M

**TINO'S—235 E. 58th St.,** 751-0311. Jacket requ
Northern Italian. Spcls: linguine with broccoli &
chine, costolette alla Milanese, pollo alla Tino.
nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(**
AE, CB, DC, M

**TONY ROMA'S—400 E. 57th St.,** 308-0200. Ca
American. Spcls: barbecued ribs, chicken, lo
onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., S
p.m.-4 a.m. Pianist nightly. **(I)** AE, M

**TOP OF THE PARK—W. 60th St. & CPW, to
Gulf & Western Bldg.,** 333-3800. Dress opt.
national cuisine. Res. nec. D Mon.-Fri. 5-10, S
10:30. Complete D. Closed Sun. **(M)**
AE, CB, DC, M

**TUCANO—333 E. 60th St.,** 308-5353. Jacket
required. French. Spcls: tresse de sole des F
Troisgros, medaillons de veau trésor des bois, ca
de ferme au coulis de framboises. Res. nec. D
Sat. 7-midnight. Private parties for 36. Comple
Closed Sun. **(E)** AE, CB, DC, M

## Above 60th Street, East Side

**AGORA—1550 Third Ave., at 87th St.,** 369-
Casual. American-Continental. Spcls: marinate
loin kebab, chicken continental, Agora burger
cream. Open Mon.-Thurs. 11:30-a.m.-11:30
Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. no
Pianist nightly and Br. **(M)** AE, CB, DC, M

**AMERICAN STANHOPE—Fifth Ave., at 81s**
288-5800. **Saratoga:** Dress opt. B daily 7-11. L
Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Sat. to
Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues
**The Furnished Room:** L daily noon-3. After
tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noor
Mon.-Fri. 6-10. Cocktails daily noon-11 p.m.
AE, CB, DC, M

**ANDREE'S MEDITERRANEAN CUISINE
E. 74th St.,** 249-6619. Dress opt. Mid-East/Fr
Spcls: striped bass in phyllo, herbed rack of
couscous. Res. nec. D only Tues.-Sat. 6:30
Closed Sun.-Mon. **(M)** No Credit C

**BAUMER'S TAVERN—1649 Third Ave., at
St.,** 831-8301. Dress opt. American-Contin
Spcls: raspberry duck, whole red snapper en
lote, hot chocolate and Grand Marnier souffle
sug. D only Mon.-Sat. 5-midnight. Private p
30-60. Closed Sun. **(M)** AE, C

**CAFE DU SOIR—322 E. 86th St.,** 289-9996. C
French. Spcls: beef bourguignonne, trout amar
L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight,
from 1. Complete D. Closed Mon. **(M)**
AE, CB, DC,

**CAFE SAN MARTIN—1458 First Ave., at 76t**
288-0470. Casual. Continental-Spanish. Spcl
gulas de aguinnaga, fidegua, parrillada. Res.
daily 5:30-midnight. Br Sat.-Sun. noon-4. Con
D. Pianist nightly. **(M)** AE, DC,

**CARLYLE HOTEL—76th St. & Madison**
744-1600. **Cafe Carlyle:** Formal. Buffet L Mo
noon-3. Buffet Br Sun. noon-3. **Carlyle Resta**
French cuisine. B daily 7-11 a.m. Buffet L Mo
noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun
7. **(M-E)** AE, CB, DC,

**CASA BRASIL—406 E. 85th St.,** 288-5284. C
Continental-Brazilian. Spcls: roast duck, beef
lington, rack of lamb. Res. nec. D only Mon.-
6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. C
Sun. **(E)** No Credit

**DIECI—1568 First Ave., bet. 81st-82nd**
628-6565. Jacket required. Classic/Regional I
Spcls: carpaccio, penne alla vodka, striped bas
fennel, veal chop forestiera, cassata Siciliana
sug. D daily 5:30-11:30. **(M)** AE,

**FIDDLER ON THE STOVE — 349 E. 61**
308-4220. Casual. Rumanian. Spcls: crisp roas
on cabbage, veal stew with polenta, Rumanian
ings. Res. sug. L Mon. - Fri. 11.30 - 3. D daily
Ent. Fri. - Sun. from 7. **(I)** AE,

**FORTUNE GARDEN—1160 Third Ave., at 68**
744-1212. Casual. Hunan-Szechuan. Res. sug.
noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to mid
**Cocktail lounge:** Piano 5-10:30. Private party
**(M)** AE, DC,

**IL MONELLO—1460 Second Ave., at 76t**
535-9310. Jacket required. Northern Italian.
lasagna verde Fiorentino, pollo alla Toscana
sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, F
to midnight. Closed Sun. **(M-E)**
AE, CB, DC,

**ISLE OF CAPRI—1028 Third Ave., at 61**
223-9626, 758-1828. Casual. Italian homeco

pcls: bollito misto, cappelletti alla panna. Res. sug. & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midight. Closed Sun. **(M)** AE, CB, DC, MC, V.

**REFUGE—166 E. 82nd St.**, 861-4505. Dress opt. rench. Spcls: foie de volaille aux myrtilles, canard ux fruits frais, gratin aux fruits rouges. Res. sug. L on.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. losed Sun. **(M)** No Credit Cards.

**N'S ROCK—316 E. 77th St.**, 988-3610. Casual. ontinental. Spcls: shrimp with honey mustard, roast uail with raisin & sausage stuffing. Res. sug. D only -midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

**XWELL'S PLUM—1181 First Ave., at 64th St.**, 28-2100. Casual. Continental. Spcls: shrimp & uacamole cocktail, charcoal grilled seafood brohette, Long Island fish chowder, apple & raisin tart. es. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., un. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

**AT BROKERS—1153 York Ave., at 62nd St.**, 52-0108. Casual. Steakhouse. Spcls: USDA prime eak, chops, ribs, fresh fish daily, salad bar with D on.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. educed rate parking. **(I-M)** AE, CB, DC, MC, V.

**W YORKER—1378 Third Ave., bet. 78th-79th ts.**, 734-0005. Casual. Nouvelle-Italian. Spcls: fishrmans delight, veal chop, broiled red snapper. Res. g. L Mon.-Fri. noon-3:45. Br Sat.-Sun. noon-3:45. D aily 5-12:30. **(I-M)** AE, MC, V.

**RRE HOTEL—2 E. 61st St.**, 838-8000. **Cafe ierre:** Formal. Continental. Spcl: noisette of veal ith morels, Dover sole filled with crabmeat & lober sauce. Res. sug. B daily 7-noon. L & D noon-2 m. Br Sun. noon-5. Dancing nightly. **The Rotunda:** nglish afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

**E POLO—840 Madison Ave., at 69th St.**, 35-9141. Formal. French. Spcls: le bouquet de hoard au vermouth, dos de turbot au pamplemousse se, la côte de veau tourangelle. Res. sug. L daily on-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

**E RAVELLED SLEAVE—1387 Third Ave., at th St.**, 628-8814. Casual. American-Continental. cls: soft shell crabs, roast Long Island duckling, et mignon. Res. sug. D Tues.-Sat. 5:30-midnight, n.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & . **(M)** AE, CB, DC, MC, V.

**PPERT'S—1662 Third Ave., at 93rd St.**, 1-1900. Casual. American-Continental. Spcls: illed butterflied leg of lamb with shallot butter, rimp in beer batter with orange mustard sauce, ast whole baby chicken seasoned with tarragon. s. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midght, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. t. Private parties. **(M)** AE, DC, MC, V.

**T AMBROEUS—1000 Madison Ave., bet. th-78th Sts.**, 570-2211. Dress opt. Northernlian. Spcls: risotto alla Milanese, fettuccine privera, gamberoni reali alla marinara. L daily on-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

**N OF THE DOVE—1110 Third Ave., at 65th St.**, 1-8080. Formal. Continental. Spcls: pasta, fresh ver sole, loin of lamb. Res. sug. L Tues.-Sat. noon-D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cockl lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

**VER STAR—1236 Second Ave., at 65th St.**, 9-4250. Casual. Continental. Spcls: lobster, rimp, steak, hamburger. Res. sug. Open daily 24 s. Br Sat.-Sun. 11-4. Complete L & D. **(I-M)** AE, MC, V.

**CHUAN EAST—1540 Second Ave., bet. 80th & st Sts.**, 535-4921. Casual. Szechuan. Res. sug. en Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

**CHUAN PALACE—1329 Second Ave., at 70th** ., 628-8652/8706. Casual. Szechuan-Cantonese. cls: fresh scallops Hunan style, chef's special fried rimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-D Mon.-Sat. 3-10:30, Sun. from 1. **(I-M)** AE, CB, DC, MC, V.

**AMICI—1294 Third Ave., bet. 74th & 75th Sts.**, 5-3416. Dress opt. Italian. Spcls: linguine fra avolo, beef braciola, veal piccata. Res. sug. D only n.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar l, Fri.-Sat. 9-2, Sun. 4-midnight. **(M)** AE, CB, DC, MC, V.

**LE TAI'S—1059 Third Ave., bet. 62nd & 63rd s.**, 838-0850. Casual. Hunan. Spcls: cubed lamb th mushrooms, mustard shrimp, lobster with black bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

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**CENTRE COURT—61 W. 62nd St.**, 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

**HUNAN BALCONY—2596 Broadway, at 98th St.**, 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

**HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts.**, 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

**MRS. J'S SACRED COW—228 W. 72nd St.**, 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

**NOODLES—40 W. 72nd St.**, 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

**SHELTER—2180 Broadway, at 77th St.**, 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

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**THE RIVER CAFÉ—1 Water St.**, 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

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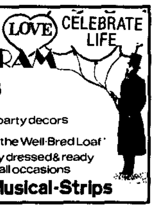

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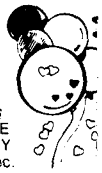

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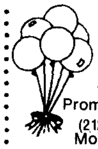

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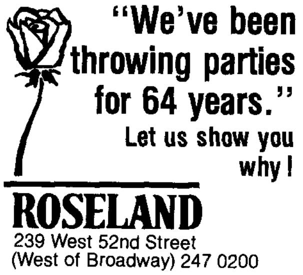

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**Pour Le Bon Vivant**—Luxury bubble bath, delightful massage. 212-496-7149.

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**Cat Sitting**—In Your Home. CatCare. Bonded. West: 212-947-6190; East: 212-838-2996.

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## PERSONALS

**Want To Adopt**—Jewish professional couple, stable marriage, good home, 1 child. Seeking to adopt white, healthy baby or toddler. 201-569-8153.

**Dear Sirs**—If you are 45-60, preferably Jewish, you are invited to dine with 6 lovely ladies in a gracious L.I. home. NYM Box 943.

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**Private Physical Training**—Weight loss, custom workouts, free consultation. Grantley Clouden. 212-586-3700.

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## RESUME SERVICES

**Resumes That Open Doors**—Successful approach cited by McCall's and Christian Science Monitor. Career planning, interview skills. Ruth Shapiro Associates. 212-889-4284 or 212-679-9858.

**The Correct Image**—Resume/career service. Rita Williams. 212-953-0118.

**Eye Opening Resumes**—Creative job strategy. Career Planning Institute. 212-599-0032

## SERVICES

**From $5.00 a Month**—24 hour answering and mail services. Action. 212-279-3870.

**Houseboys**—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 212-362-8200.

**House Cleaners**—Home or office. Cleaners, bartenders, typists, receptionists, painters. Free pamphlets. We're At Your Service, Inc. 212-582-0557.

**Bob Dellacona**—Cleaning service. The bottom line is performance. 212-420-1775.

**Heavy Cleaning**—For your apartment. Waxing, carpets, windows, etc. Spring Cleaning. 212-765-4750.

**East Side Typing/Transcribing**—Service. Reasonable rates. 212-288-9248.

**Typing Service**—Prompt and efficient. Competitive fees. Eve. 212-688-2486.

**McMaid Inc.**—The professional apartment cleaning service. Corporate accounts. Fully insured. 212-371-5555.

**Maids Unlimited**—Heavy/light cleaning. Equipment available. Bonded personnel. Hourly rate. Party help. 212-838-6282. Established 1959. Corp. accounts invited.

**Yellow Fingers**—Cleaning by Chinese. Home/office. Fully insured.212-239-0625.

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## LEISURE ACTIVITIES

**Autumn Weekend Canoe Trip**—Delaware River through beautiful Pocono Mountains. Guide, meals, equipment. Adventure Tours, P.O. Box 175-N, Marshalls Creek, PA. 18335. 717-223-0505.

**Pick Your Own**—Apples, pears. Westervelt Clarke's Farm, 182 Clarke's Lane, Milton NY. 914-795-2270.

## VACATIONS

**Escape To The Islands**—Florida Keys gulfside resort featuring 2 bedroom, 2 bath villas available for weekly rental. Swimming pool, tennis courts, beach, paddle boats, canoes, and sailboats. Minutes to Atlantic and Gulf fishing and diving. Charter and rental boats available. Call now, limited availability. The Reef at Marathon Resort Club. 1-800-327-4836.

**Pleasure, Sensuality, Your Body**—Country weekend. Barbara Clemens. 212-787-8877.

**Village Latch, Southampton**—An a lutely charming 37 room in-town c try inn that's also a 5 acre resort! tennis, spa. 516-283-2[illegible]60.

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Highest prices paid.
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## APARTMENTS TO SHA

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# STRICTLY PERSONALS

ictly Personals is a weekly feature. **The advertising rate is $17.25 per line.** Minimum size ad is 2 lines. Add $11.50 for NYM Box Numbers. Check or money order must company ad order and be received by **Closing (every Friday by 4 P.M.) 10 days prior to Monday's on sale date.** Phone orders accepted only with American Express, MasterCard, Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher. Reply to NYM Box mbers at same address. Responses to NYM Box numbers are forwarded via U.S. Mail for 6 weeks from issue date. **Sending advertising circulars to Strictly Personal box numbers not permitted.**

**rm Pretty**—32 year old professional wo- seeks successful, attractive man with grity and sense of humor to share fun, ing relationship. NYM Box 665.

**hitect, Builder, Male**—Independently cessful, tall, slim, handsome, 39, enjoys food, skiing, tennis, motorcycles, thea- the arts. Seeks female counterpart. NYM 854.

**tty, Witty, Warm, Creative**—38, profes- ial with interests ranging from whatever wherever. Ready to meet Prince rmberg. NYM Box 666.

**Century Woman**—Tapestry weaver. active, single, Jewish, 34, passionate eler, linguist, enthusiastic about life, *ing to come to NYC to meet bright, single* with a terrific sense of humor, who ws how to share. Phone. Box 811, Nort- ipton, MA 01061.

**The Girl Next Door**—Attractive, Jewish ıan, 45, slightly hyper, professionally *essful artist, seeks single man, 40's-50's,* smoker, bringing intelligence and en- to life's adventures; humor to life's mis- ntures. Phone. NYM Box 855.

**rable Lady Romantic**—Intelligent, at- ive, 40's. Seeks gentleman same. Ob- *Joie de vivre.* NYM Box 856.

**ty, Sensitive And Sincere**—Single, Jew- oman, in mid 20's, from Southern Con- icut, seeks handsome, intelligent and passionate, single, Jewish man for possi- asting relationship. NYM Box 950.

**ited**—Creative man, single/divorced, with humor, health, success, spirit in out. Know thyself. Unafraid of marriage. ttractive, happy, old-fashioned woman t, single, busy, successful who loves life, novies, music, Chinese food, beach, bik- nd will share it all. NYM Box 667.

**dsome, Successful Male**—Single, 38, attractive, sophisticated woman, 22- or possible relationship. NYM Box 857

**ictive, Divorced Jewish Female**—52, dancing, good restaurants, some golf, king and smoking. Wants to meet white, ligent, kind, attractive, wealthy gentle- who is also interested in marriage. Write *ls/phone to meet* for a mid-town drink, ast our first meeting. NYM Box 668.

**imillionaire Male, 32**—Moving to NYC s to meet very attractive, sensual bru- , 20-30. Recent photo, bio and phone ired. NYM Box 949.

**ou Out There?**—I'm a third year medi- udent. Single, white, Jewish male, tall slim. Seeking that special someone to d time together. You must be a slim and ctive female, and enjoy dining, theatre, intic, quiet evenings, etc. Phone num- lease. NYM Box 951.

**he Good Ones Are**—Very successful several companies), male, 50, tall, car- appily married but bored. Seeks beauti- rainy, thinnish lady with class for first- , light, fun relationship. City or suburbs . *Photo and phone would be appreciat-* IYM Box 952.

**Very Beautiful Bright**—Jewish widow, 42, classy, sensitive, romantic, sensual, slender model figure, 5'6", 115. Free to live, travel anywhere. Seeks fine, good-looking man, wealthy, semi-retired, 45-60, for meaningful relationship. Many interests. Photo/phone. NYM Box 836.

**Divorced, Young 44**—Male surgeon, slim, 6'4", blue eyes, great smile, beard, loves tennis and love. I seek a tall, blond, slim, non-smoking beauty to share with. Photo, phone, resume. NYM Box 932.

**Charming, Black Male**—21, 5'8", 160 lbs., interested in meeting a warm, attractive female to share a mature relationship. Photo/phone, please. NYM Box 842.

**Intelligent, Handsome Executive**—Sensitive, witty, single, white gentleman, 30, 6'2", 175 lbs., who loves the beach, children, photography, travel, animals, new wave, jazz, movies, reading, concerts, and quiet romantic dinners. Seeks a very attractive, bright down-to-earth, fun-loving, loyal, marriage minded, sincere Christian lady. 20-27, to share my life. Photo/phone. NYM Box 933.

**Married Male, 40**—White, highly successful, handsome, 6'3", 195 lbs., fun-loving and funny, seeks slim, pretty, intelligent female for serious relationship. Discretion essential. Letter and phone for preliminary meeting. NYM Box 934.

**I'm 18 Years Old**—Very handsome, Jewish male with a terrific sense of humor. I love music, sic, sports, good conversation. I am a freshman in college and work for an advertising agency. I am completely inexperienced and looking for a girl to share wonderful times with. A picture will bring a quicker response NYM Box 843.

**A Most Special Woman**—Attractive, 33, tall, non-smoking, educated, outgoing and out reaching wishes to share life, outdoors, travel, long walks and talks. I am a doer, happy, adventurous and seek a warm and wonderful man who wants children and the kind of care, communication, and commitment that can make life a celebration of love. NYM Box 844.

**Single Male, 41**—Intelligent, savvy, attractive and financially secure seeks a bright, good looking, single, sensitive female that loves New York, but likes to travel. Phone/photo. NYM Box 935.

**If You Are Over 50**—Male, *sane, single,* and secure and think a 49 year old widow still might have a thing or two to offer, drop me a line. NYM Box 845.

**Successful, Jewish Male**—40, lawyer wants to meet bright, attractive female, early 30's, for *long term relationship.* NYM Box 936.

**Jewish Man**—32, tall, nice looking, athletic, enjoys teaching, kids, old movies, soft music, loyalty, walking, running, driving, sleeping, television, bike riding, talk radio, laughing, fixing cars, carpentry, history, mathematics, romance and most of all: sharing my life with someone tall and attractive with whom I can have a loving, affectionate, lasting, passionate and permanent relationship. So please write to me at NYM Box 830.

**Successful, Sensitive, Witty**—Attractive, and athletic (skiing, tennis, jogging), Jewish male, mid 30's, who enjoys life and all NYC has to offer. Seeks attractive, slender, non-smoking, Jewish female counterpart, 25-34, for more than a game of tennis. Letter, phone, photo returned if sent. NYM Box 941.

**Attractive, 25 Year Old**—Jewish, advertising executive seeks independent counterpart with marriage on the mind. We will *enjoy* the beach, the mountains, quiet evenings, long walks and all things romantic and not so romantic. To begin to understand me, you must know what it's like to be harassed by 200 clients every day. Life is great, let's share it together. Write: NYM Box 944.

**Attractive, Interesting**—5'7", slim, fun, intellectual female seeks education related man, 48-58. NYM Box 958.

**Pretty Designer**—Female, oriental, 40 seeks clean cut, well dressed, professional male for wholesome relationship. NYM Box 959.

**Attractive, Quick Witted**—Jewish woman, 23, 5'2", with a weakness for tear inducing *bad puns and the Sunday Times Crossword* seeks educated Jewish man 24-32, who would think twice before answering this ad. Sincerity and normalcy a must. Phone/photo NYM Box 672.

**Extremely Successful**—Good looking, intelligent, sensitive, 40 year old male seeks attractive female with similar attributes to enjoy a relationship and explore my docile fantasies. NYM Box 673.

**Sensitive, Handsome Surgeon**—Successful male, athletic, very early 30's, seeks affectionate, stunning, sensuous, Jewish woman, 20-35, to share fun, romance, commited friendship and much more. Have limited time so for consideration (yours and mine) please include recent photo with bio. NYM Box 674.

**Scandinavian Lady**—Seeks smart company for evening adventures. Elegance and influential contacts a must. NYM Box 960.

**A Pretty Theatre And Opera Lover**—Seeks a tall and well read man, thirties or more, to share Saturday afternoons. NYM Box 961.

**Sexy Headhunter**—Seeks resume of single, successful, sophisticated executive, 49-60, for tall, sensuous blonde. Super fringe benefits! Photo. NYM Box 861.

**Former Flight Attendant**—Blonde, educated, interested in professional male who loves to dance, 40-55. Photo/phone. NYM Box 953.

**Write A Letter To The Editor**—Warm, bright, sexy lady over 40; if you're single, grown-up man and like movies, museums, dancing, good conversation. Must be anti-Reagan and kind to children, dogs and waitresses. NYM Box 957.

**Very Nice Person**—Young forties, lady with varied interests, cultured and fun, attractive, trim, well groomed. Goal: to meet a nice gentleman. NYM Box 840.

**Renaissance Woman**—Slender, sensitive, beautiful, humble, Jewish, single, female physician seeks tall, warm, whimsical male counterpart, 35-46, for lifetime of happiness. NYM Box 669.

**Natural Blond, Blue-Eyed**—Actress, former model, single mother, interested in meeting *a gentleman that is sincere, very successful* and generous, has a sense of humor, keeps trim, is attractive and single from age 40 plus for a meaningful relationship. Preferably in category of chauffeured limousine without Z plate. Photo/phone. NYM Box 954.

**I Have Gold Green Eyes**—Great cheek bones, and am often told that I'm beautiful. I'm a single, white, Jewish female, 35, 5'3", creative professional with talent for making people laugh. I'm playful, smart, honest, sane, loving, independent, and have a sense of newness about myself and life that I'll no doubt always have. I'm a good swimmer, enthusiastic beginning tennis player. If you are a single, white male, 30's to very early 40's, with self-confidence, humor, looks, style, success, depth, kindness, sanity, let's get together and have a chemistry experiment. Maybe we'll turn the great big city into a wondrous toy. Recent photo, phone. NYM Box 955.

**Attractive, Professional Lady**—26, Jewish, believes that there's more to life than work! Looking for successful, single male, 28-34, to help explore the possibilities. NYM Box 937.

**Single, White Male**—International banker, 33, athletic, attractive, emotionally stable and financially secure, Italian heritage, seeks sensitive, caring, single, white female, 21-35, who needs the kind of commitment that make life a celebration of love. Photo appreciated. NYM Box 956.

**Adventurous, Attractive Male**—Mature 23, 6', slender, would like to meet attractive, sexy, chic, mature female for fun and romance. NYM Box 670.

**Dear Man**—Do not go into the night gently, there's life, joy, experiences aplenty. I'm tall, female, blonde, and nifty. I'd welcome meeting a charmer around 50. NYM Box 860.

**Divorced, White Male**—Young 50's, professional, self-employed, man of faith and values, very up, sense of humor, active in sports, passionate, warm, giving and sharing. Goal need lady companion, partner, lover, 35-50, attractive, slender, nonsmoker or drugs, good hygiene, Christian, passionate, warm, giving and sharing. J.T. PO Box 675, Livingston, N.J. 07039.

**Jewish Female, MBA**—*Income $80,000* plus seeks white, professional male, 6 figure income, 40 to early 50's, He may decide for himself whether I'm attractive, intelligent, etc. NYM Box 859.

**"Listen" She Said,**—"You're smart, great looking, sexy, and a successful photographer. A 5'7", 46 year old, slim, vital, divorced woman with so many interests should not be without attractive male companionship!" Maybe my mother is right. Photo and phone number please. NYM Box 930.

**More Strictly Personal ads continued on next page.**

# STRICTLY PERSONALS

**Former Prince**—Single, white, Jewish male, 36, M.D., warm, secure, cosmopolitan, low-keyed, motivated, eclectic, and appreciates understated elegance. Would like to meet open-minded, warm, educated, attractive, secure, non-smoking woman, 25-30, for romance and long term relationship. Phone and photo. NYM Box 839.

**Madison Ave. Art Dealer**—Very attractive, warm hearted, sophisticated, spontaneous, non-smoking, single, white, Jewish male, 36, 5'7", 145 lbs., with interests in art history (PhD), ancient cultures, wildlife, jogging, Nautilus, tennis, outdoor cafes, early mornings, poodles, and anything chocolate. Seeks naturally attractive, single, white female, 25-30, who is athletic, intelligent, compassionate, and aesthetically attuned for marriage and family. Phone and photo, please. NYM Box 929.

**Single, White Male**—27, who shuns bar scenes and shuns superficiality, seeks down to earth, unattached Christian woman, 25-30, for friendship and romance. Seeks thin, long-haired, attractive, working woman who enjoys good times with sensitivity and without pretense. In southwest Bergen County area. Must send photo. P.O. Box 110, Woodridge, NJ 07075.

**Attractive, Sophisticated, Blond**—Female with a zest for life. Wishes to share an honest, loving and meaningful relationship with an intelligent, successful, handsome, athletic gentleman in his forties. Must be at least 6' tall. Send your phone number and your photo. NYM Box 948.

**Renaissance Man**—Lusts for renaissance woman, Jane Fonda type with nervous giggle who will think of him as he thinks of her. Must share interest in hearts and foot massage. Hurry! NYM Box 946.

**Sparkling**—Florence Henderson look-a-like. I'm bright, well educated, sensitive, warm and intuitive, with a zest for life and a tolerance for its tribulations. Seeking Jewish male consort, 40's, unmarried, attractive, bright, congenial, virtuous, undaunted, accomplished, to share that special something ad infinitum. NYM Box 931.

**Intelligent, Attractive, Successful**—Woman wishes to meet unmarried man, 40-55. Good sense of humor essential, interest in tennis and skiing desirable. NYM Box 848.

**E.T. Phone Home**—Looking for that special man with "extra treasures" i.e. 6 figure salary, luxury car, country house and time to travel. I am a vivacious, cosmopolitan, young lady who likes to enjoy the better side of life. If you can light up my marquee, please send recent photo and info. NYM Box 663.

**Attractive, Blond, Married**—White female, mid 30's, seeking occasional discreet L.I. rendezvous with a talented man to supplement my already interesting life. Photo, description, and phone please. NYM Box 849.

**Lovely Lady**—Spirited, compassionate, cultured and talented, professional woman would like to share the future with a man who is young at heart and a real mensch. I am slim, attractive, 55, 5'6, brown hair and green eyes, and I love life. I welcome a tall (5'8" plus), slim, secure, quick witted, humorous, mature gentleman for a loving and caring relationship. NYM Box 850.

**Very Selective**—Elegant, worldly, soft spoken, beautiful, European lady, Jewish, divorced, 40's Manhattanite interested in meeting sophisticated, successful gentleman 50-65, for possible serious relationship. Playboys abstain. NYM Box 671.

**Anglo-Norman**—Really young, "older man," to share activities with trim, little lady who values inner maturity. NYM Box 853.

**International Latin Beauty**—Stunning brunette, chic, voluptuous, mid 30's, well educated, ex-diplomat, fluent in Spanish and French, creative, world traveled. Adores the arts, travel, sports, 4 star restaurants, etc. Seeks gentleman who appreciates this type of woman. He must be strikingly handsome, educated, well dressed, sophisticated, nonsmoker, successful and generous enough to afford the exciting things I describe. Age 20-50's. Photo/phone a must. NYM Box 847.

**Bright, Attractive, Blonde**—Woman seeks N.Y. or N.J. bright, witty, successful, 48 plus, single man. NYM Box 945.

**Girl Next Door Type**—Tall, very handsome, exciting, very successful, 40 year old, dynamic, male executive. Possess an unusual combination of humor, warmth, and kindness. Supportive, sensitive, and affectionate. Interests: flying, tennis, skiing. Would like to meet a tall (5'7" plus), blonde haired, shapely bright, classy, girl-next-door, beautiful woman who is also discriminating, warm, supportive, affectionate, sense of humor. Please send photo. NYM Box 938.

**Successful Writer**—49, male, married but lonely in Westchester, wishes to meet a discreet, literate lady, who doesn't always have to be a lady. In town or country. NYM Box 947.

**Attractive White Male**—48, very young looking, tall, slim, bright, active, kind, supportive, emotionally and financially secure. Seeks white female, 28-40, bright, attractive, cuddly, energetic, affectionate, with sense of humor, varied interests, to share a permanent relationship. Photo/phone is essential for a reply. NYM Box 833.

**Quality**—Swiss student, blue-eyed, buxom, blond seeks refined gentleman for mutual rewarding relationship. NYM Box 835.

**Pretty Lady Dentist**—34, likes fine dining, country weekends, long talks, jazz, films; seeks emotionally mature, down-to-earth, genuinely nice man for lasting relationship. Photo please. NYM Box 939.

**Fly Me To The Moon**—Single, Jewish female, 34, corporate executive, tall, beautiful redhead, with class, smarts, vulnerability and gossamer wings, in search of single, Jewish male, who knows how to frolic, charm, inspire and is ready for a very special lady before the next eclipse. Photo please. NYM Box 940.

**Recently Separated**—Short, trim, healthy, presentable, white male, 53, French family, college graduate, good job with international concern, warm, affectionate, expressive, humorous, fond of books, music, movies, seeks lady, 40-50, for friendship and maybe a new start. She should be petite, svelte, personable, educated and above all, truthful and trustworthy. NYM Box 846.

**Single, White Male**—Millionaire, 45 
old, has in his possession Aladdin's l
Seeks beautiful, uninhibited female w
not shy about kicking off her shoes
spending the night. If she rubs my l
her wish will come true. NYM Box 8

**Warm, Single, Jewish Man**—25, intelli
attractive, sincere, seeks a bright, si
white female, 20-28, pretty, affectionat
ing, nonsmoker, neither seeking nor a
ing a relationship, but open. P.O. Box
Suffern, NY 10901.

**Attractive, Divorced Male**—Sophis
ed, fun loving, well-traveled, successful
50, virile and young at heart seeks beau
young woman under 40. All replies wit
to/phone will be answerd. NYM Box 8

**Classical Musician**—Tall, thin, Jewish
36, nonsmoker. Interests: movies, con
hiking, possibly marriage and family.
slender, Jewish female (no princesses
32, to share above and more. Photo, p
and bio. NYM Box 942.

**I Love Life**—Sunshine and sunsets, co
and city, thoroughbreds to theater. I'm
fessional artist, female, 36, 5'6", a l
blue-eyed blond. Are you interestin
complished and sincere? NYM Box 8

**Vibrant, Sensuous, Married Wo**
Glamour job, very pretty, mid-f
seeks romantic male, white, for ex
friendship. Must be over 5'10", esp
good looking, compelling, witty
telligent, discreet, with own smart M
tan pad. Tell me about you. Box
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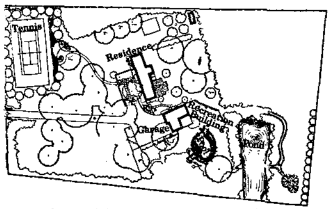

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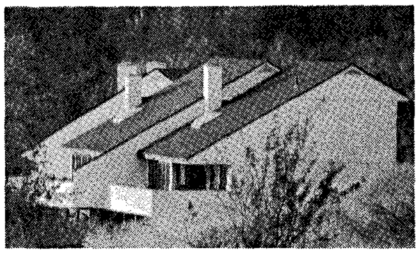

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# NEW YORK MAGAZINE COMPETITIO

COMPETITION NUMBER 485

BY MARY ANN MADDE

A. Sunrise, Sunset.
Q. Can you give me the name and address of a motel in Hollywood?

A. MEN WITHOUT HATS POLICE THE TUBES
THE ENGLISH BEAT STRAY CATS
Q. Name five rock groups.

**Above, the answer game. Competitors are invited to invent one such pair: an answer followed by its question.**

**Results of Competition 482,** in which you were asked for heavy-handed proverbs.

**Report:** I know. I know. It is better to be rich and healthy than to be poor and sick. I know. I know. You guys also told us more than necessary of birds in the hand (messy) and who's who in the kingdom of the blind. For no conspicuous reason, a proliferation of cat adages. Or catages. I don't know. I don't know.

**First Prizes of two-year subscriptions to "New York" to:**

To take a meeting, you must give a call.
*Saul Kahan, Los Angeles, Calif.*

A mother's slap is better than a stranger's kiss.
*Phyllis W. Bauman, Roslyn, N.Y.*

Even the most curious cat does not care about the price of dog food (*Yiddish*).
*George Axelrod, Malibu, Calif.*

**Runner-up Prizes of one-year subscriptions to "New York" to:**

You cannot always recognize trouble, but you know you've got a tornado when your cows start falling over.
*Cynthia Dantzic, Brooklyn*

Give a man quiche and he will eat for a day; *teach* him of quiche and he will remain hungry.
*J. Sturchio, South Egremont, Mass.*

There is no tomorrow on the sun.
*Todd D. Ellner, Portland, Ore.*

**And Honorable Mention to:**

If you take two chickens in the dark, you might get a rooster.
*Oliver M. Neshamkin, M.D., N.Y.C.*

Bullies never prosper.
*Edna Szeliga, Westfield, N.J.*

Better heavy-handed than light-fingered.
*Emily Barnhart, Pittsburgh, Pa.*

Many a signature yearns to be an autograph.
*David English, West Somerville, Mass.*

Man lernt nicht Swahili in eine Deutscheklasse.
*Bobby J. Ward, Raleigh, N.C.*

A sail best serves a boat that is moving; an anchor, one that is still.
*Viktor Blume, Sayville, N.Y.*

Even in the yurt of the khan, a doused fire roasts no kebabs.
*Norton Bramesco, N.Y.C*

When the cormorants are engaged in a job action, the fish swim freely in the moonlight.
*Martin H. Helgesen, Malverne, N.Y.*

Never slap a man when he's chewing tobacco.
*Dorothy Lisée, Oradell, N.J.*

You can't make an omelet with hard-boiled eggs.
*Franzi Bier Apts, N.Y.C.*

The clock also ticks for those who cannot hear it.
*Mark Gross, Monsey, N.Y.*

March comes in like a bat and goes out like a candle (*Transylvanian*).
*Sheila Forsyth, Irvington, N.J.*

Don't go like a cat around the hot oatmeal.
*Evelyn Floyd, Gulfport, Miss.*

Even the dullest cat knows when the litter should be changed.
*Ann Woodyard, Westminster, Colo.*
*sp. mention: Monty Arnold, N.Y.C.*

Call a cat a dog, it still has fur; call a dog a cat, you err.
*Dana Ivey, N.Y.C.*

A cat may have nine lives, but only one grave.
*Evelyn Bielecki, Studio City, Calif.*
*sp. mention: Flo Katayama, Santa Ana, Calif.*

The budgerigar should not be flattered b
attentive cat.
*Arthur Hannett, N.*

The sleeping man cannot serve his ma
wisely.
*Fred Z. Paine, Paramus,*

An uncomfortable pig is a poor compan
*Tom Morrow, N.*

The horse may go east or west, but the
will always follow.
*Skip Livingston, Hopewell,*

Trains will always run on a straight tra
*Candy Wolfson, Teterboro,*

While the wedding guests dance, the fa
pays the matchmaker (*Yiddish*).
*Adrienne Gussoff, N.*

Caterpillar evolves to butterfly, but butt
does not revert to caterpillar.
*Fritzi Paine, N.*

A man may travel to Albany yet never
his own hedge.
*C.S. Kiehler, Novi,*

Both the ocean and the lion can roar,
only one can succor a shrimp.
*Fred Berg, Boston,*

A lullabye is wasted on the asleep.
*Lester Krumholtz, Boston,*

Palindromes are but ferryboats in the
of words.
*Tim Hanley, N.*

Even a smart pigeon will carry a silly
sage.
*Mitchell Kopnick, Oak Park,*

Consider the eagle before condemning
buzzard.
*Louis B. Raffel, Skoki*

First into the elevator; last to leave.
*Andy Pforzheimer, Scarsdale,*

There is no barbecue without an unh
pig.
*Ted Burke, Andover,*

You don't have to be a chicken to lay
*Michael Brozen, N.*

It takes a steady hand to paint a double
down the road of life.
*Robert K. Christenberry, Red Bank,*

Fish may swim in the sea, but many
oceans apart.
*Wayne M. Ozzi, Staten I*

Every man may put a thumb in his
goulash.
*Kevin B. Robinson, N.*

Sleeping dogs lie.
*Cate Gable, Berkeley,*

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Even a clam may seem loquacious to another clam.
*J. M. Riordan, Laguna Beach, Calif.*

A king's ransom won't save a dying czar.
*Stephen Gelb, Teaneck, N.J.*

An excited moose leaves an easy trail.
*Bob Burke, N.Y.C.*

No man is an island unless registered as such with the U.S. Register of Small Islands and Offshore Persons.
*J. A. Yard, Montreal, Que.*

There are some businesses like show business.
*Don Lessem, Harvard, Mass.*
*sp. ment.: Wendy Satterford, San Diego, Calif.*

If everyone is jumping out the window, there must be a reason.
*Bruce Karp, N.Y.C.*

You cannot walk soundlessly with a tambourine.
*Sydell Rosenberg, Jamaica, N.Y.*

At noon, even the tallest building casts no shadow.
*Joyce Freeborn, South Bend, Ind.*
*sp. mention: Kevin B. Madden, N.Y.C.*

Good news that does not arrive is like bad news that does.
*Tom Drake, Lewiston, Idaho*

Even a blind pig may find a truffle.
*David M. Rogers, Linden, Calif.*

One thousand apologies are meaningless unless you've done something bad.
*Anita Siegel, N.Y.C.*

A naked policeman wears no badge.
*Alvin Easter, Minneapolis, Minn.*
*similarly: Diane Zeines, N.Y.C.*

Good friends seldom make satisfactory enemies.
*Msgr. A. V. McLees, Jamaica, N.Y.*

A starving man needs no menu.
*John F. Janousek, Nutley, N.J.*

Where there is shadow there must be light.
*Marshall Fine, Rochester, N.Y.*

A wise dog buries his own bone.
*L. Soth, Northfield, Minn.*

Tuesday's child is full of grace, unless he is the spawn of the devil.
*J. Bradley, New Bedford, Mass.*

A message is only as good as its messenger, a contest as good as its judge.
*Bob Nutt, Riverside, Conn.*

**Competition Rules:** One entry only should be sent to Competition Number 485, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by October 14. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the November 14 issue. Out-of-town postmarks are given three days' grace. **Postcards only, please.** ■

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I certify that the statements made by me above are correct and complete.

(Signed) Cathleen P. Black,
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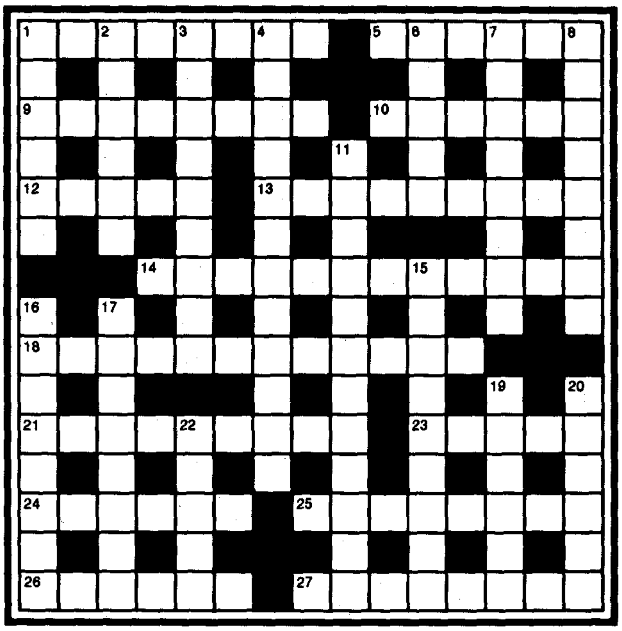
# ‘SUNDAY TIMES’ OF LONDON CROSSWORD

**Across**

**1** Regarding some notes concerning sharp and witty conversation. (8)
**5** Place to wash in—very big. How trite and ludicrous! (6)
**9** Gigantic wastage in fuel. (8)
**10** Votes cast for the dance to return. (6)
**12** To be outstandingly good, even though sounding like a former learner! (5)
**13** Those who want the best plan catalogues. (9)
**14** ARP guarded no new place where the troops march! (6, 6)
**18** Natural inclination to place horse string with fresh team. (12)
**21** Court action over this. (6, 3)
**23** Getting the hang of taking a breather about love? (5)
**24** Expatriates in one-time French territories. (6)
**25** Tear out fastener inside the assailant. (8)
**26** These change society along nautical lines. (6)
**27** Eric’s toe curls in private. (8)



**Down**

**1** Noise a bat makes? (6)
**2** Want somewhere grand to l You’re on a winner, friend!
**3** Ensuing from the final scor given by worker. (9)
**4** It’s real again for the supporters of equality. (12)
**6** Advantage of a mask, apparently? (5)
**7** Huh! Flats have become pa closed! (4-4)
**8** Reserve for a special purpo new seat given to the team. 5)
**11** Needs to have a bad scene one in certain conditions. (
**15** Revolutionary and German worker losing job! (9)
**16** Suppresses society parents.
**17** Put fish back this way. (8)
**19** One of those ton-up leather-jackets could suppo his swinging granny! (6)
**20** Encountered Dick at first i the system. (6)
**22** Writer turning up in it look awkward. (5)

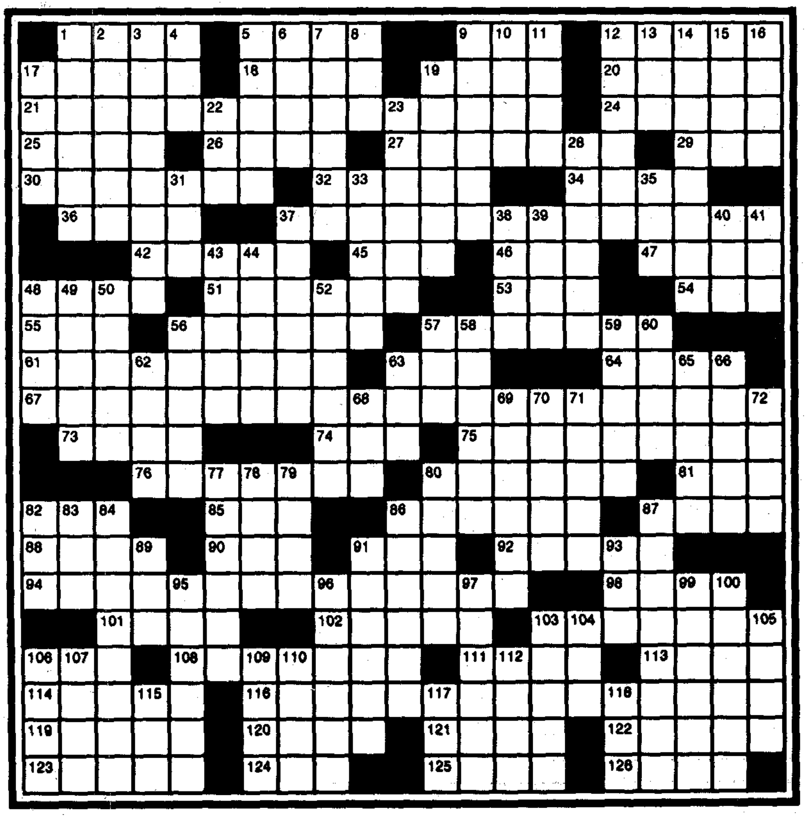
# ‘HOLMESIANA’: ‘CUE’ CROSSWORD/By Maura B. Jacobson

**Across**

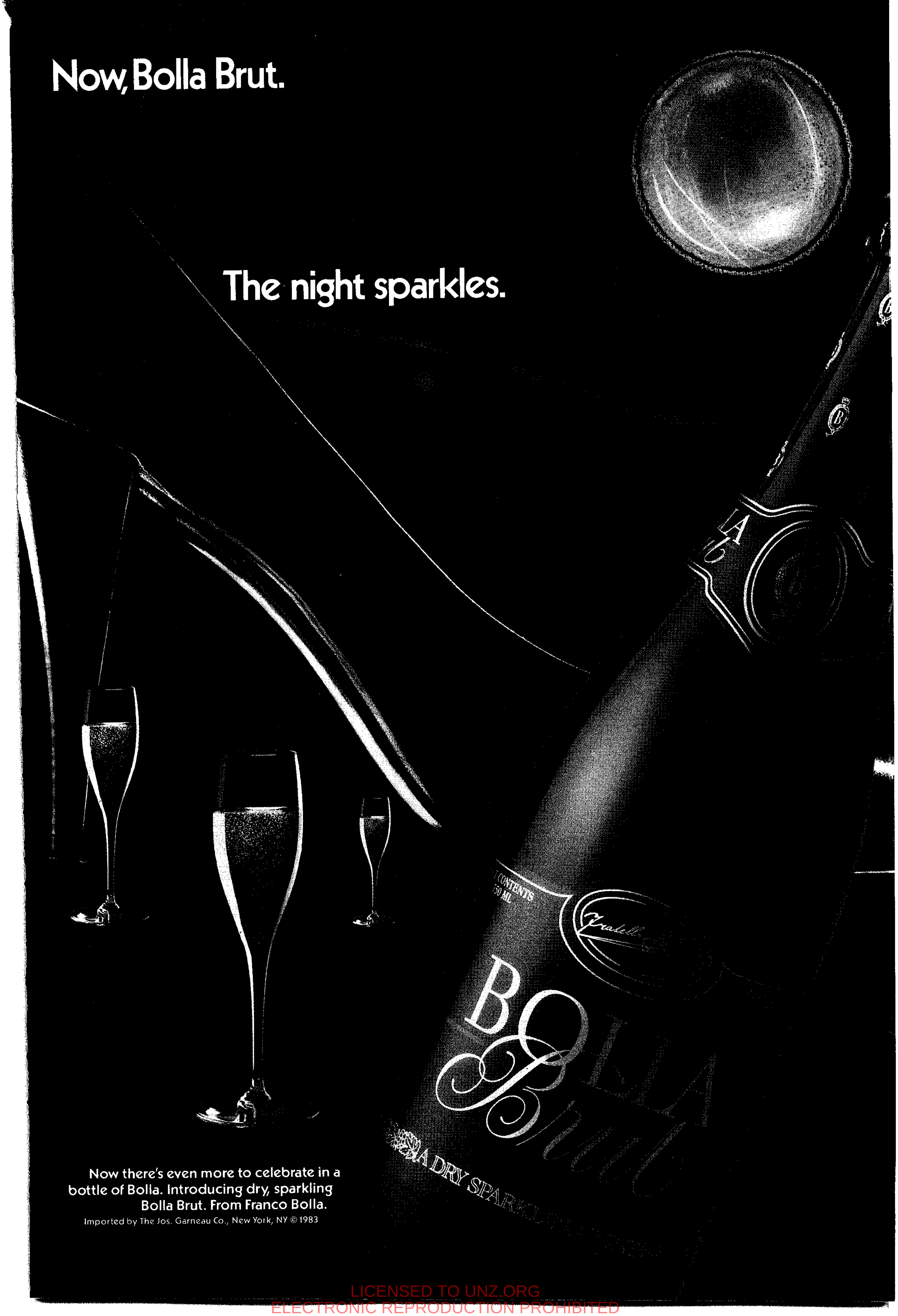
**1** Immunizing fluids
**5** Hoover Dam’s lake
**9** Ball pk. judge
**12** Labor leader Chavez
**17** Certain rays
**18** —— Mater
**19** Arrow poison
**20** Maine college town
**21** Conan Doyle’s profession
**24** Not luminous
**25** Beehive State
**26** Partner of shine
**27** Toddlers’ “wheels”
**29** Function
**30** Leather-production source
**32** Ballerina’s handrail
**34** Intimation
**36** Some born in August
**37** “A ——” (Holmes adventure)
**42** Filmdom Watson, with 59-Down
**45** L.A. time initials
**46** —— -pros (drop a suit)
**47** Gordie of hockey
**48** Custody
**51** Waxes eloquent
**53** Summa —— laude
**54** French refusal
**55** French acceptance
**56** Gyp artists
**57** Beetle amulets
**61** Holmes’s housekeeper
**63** Altar constellation
**64** Costa ——
**67** Holmesian ragamuffins
**73** Caustic substances
**74** Confucian ethic
**75** Holmes’s method
**76** Most costly
**80** Spring back
**81** Application abbr.
**82** Madison Ave. output
**85** Tennis do-over
**86** Car of the 20’s
**87** Vegetarian’s no-no
**88** Calif. wine valley
**90** Burmese V.I.P.
**91** Alehouse
**92** Rio —— (Amazon feeder)
**94** Holmes exclamation
**98** Toward the mouth
**101** Campy humor
**102** Facial repairs
**103** Stirs in
**106** Species
**108** Citrus drink
**111** “And —— bed”
**113** Beloved, in Lyon
**114** Moon valley
**116** Conan Doyle’s first
**119** Olive oil component
**120** Big first for baby
**121** Spouse
**122** Cartography book
**123** Broods of pheasants
**124** Spread hay
**125** Celebes ox
**126** Pat Nixon’s maiden name

**Down**

**1** Of a nasal partition
**2** Kin of propane
**3** Portrayer of Holmes
**4** Lenten Wednesday
**5** Soviet statesman
**6** Shade trees
**7** Microscopic creature
**8** Pea of India
**9** Child aid org.
**10** Tableland
**11** Tchaikovsky
**12** Family contemporary
**13** Direction suffix
**14** “The Seven Per Cent ——”
**15** Tropical blackbirds
**16** Mechanical learning
**17** Boxing event
**19** Luzon native
**22** Airport info: abbr.
**23** She-monster
**28** Actress Ritter
**31** “Do —— say. . .”
**33** Colo. ski resort
**35** Utmost, as a degree
**37** Din
**38** Cuzco Indian
**39** Far from cheery
**40** Couple
**41** Longing
**43** Merchandise
**44** Painter Max
**48** Grooming need
**49** Of the ear
**50** Precarious
**52** Beliefs
**56** “Hound of the Baskervilles” problem
**57** —— Lanka
**58** Disentangled wo
**59** See 42-Across
**60** Dredge uptake
**62** Pay attention
**63** From —— Z
**65** Queeg’s ship
**66** Perfume choice
**68** Nibble
**69** Take offense at
**70** Roman official
**71** “The —— Archipelago”
**72** Tizzy
**77** Reunion group
**78** Director Clair
**79** Sewing kit
**80** Automaton
**82** Picnic moocher
**83** “Zip-A-Dee-Doc ——”
**84** “Band” of a Holmes tale
**86** Bungled
**87** Holmes’s archenemy
**89** Gone by
**91** No longer in del
**93** Male gypsy
**95** Composer Harol and family
**96** On the agenda
**97** Old Gaelic bard
**99** Armpit
**100** Abase
**103** Away from port
**104** Watson, familiar
**105** Stage furnishings
**106** After grid or cas
**107** 1953 Caron mov
**109** It’s rigged
**110** Ferrara bigwig
**112** In the know
**115** Whopper
**117** Singer Sumac
**118** Alpine river



Solutions to last week’s puzzles appear on p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